Musicians as Lifelong Learners

Discovery through Biography

For Peter, Syberen and René

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Preface

Lifelong learning in music has fascinated me ever since 1995 when I became engaged in reflective conversations within the European Association of Conservatoires (AEC). The notion of considering learning music as a lifelong process, in which the period in the conservatoire is only short but intensive, and the challenge to balance the core business of the curriculum in higher music education on the one hand and further professional development on the other, has intrigued me ever since.

Through my work in the Prince Claus Conservatoire in Groningen and the Royal Conservatoire in The Hague I have had the ongoing opportunity to meet teachers, guest teachers, students, and experts from the professional field, which enabled me to gain many varied experiences, resulting in the emergence of my own transformative learning.

In addition to my work in the two conservatoires there is another important influence which has been underpinning my drive for the research described in this study. This concerns all the AEC projects I have had the privilege to be engaged in and which have inspired me throughout the years. Lifelong learning projects like *Promuse* and *Polifonia* were invaluable for my thinking. Through my work in the AEC I have had access to a wide range of information for this study which would have been impossible to generate on my own, and a fundamental background for this research would not have existed.

Like many of the musicians who have been portrayed in the biographies, I feel privileged that my passion, music, is my job at the same time. It is my wish that many young passionate musicians will at some point share this feeling. Future musicians deserve the best conceivable vocational preparation, which allows them to adapt continuously to new cultural contexts with confidence, perceiving change as an opportunity and a challenge.

With this research I hope to contribute to the professional training of tomorrow's self-aware musicians, who show leadership within their multifaceted roles in an ever changing society.

This study developed as a dissertation which was completed at the Georg-August-University in Göttingen (Germany) in December 2008.

Rineke Smilde

Haren, November 2008

I Introduction

I hope we can see now that one, though perhaps the decisive, reason why (learning) must be continuous and lifelong is the nature of the task we confront on the shared road to 'empowerment' - a task which is as education should be: continuous, never ending, lifelong (...) But there is another reason, less often discussed (…): this is not to do with adapting human skills to the fast pace of the world's change, but with making the fast changing world more hospitable to humanity.

Zygmunt Bauman (2005): 'Liquid Life', p. 125.

1.1 Background and aim of the research

Thematic introduction

Musicians today face major changes in the social-cultural landscape and thus in the music profession, which is also inevitably changing. This rapidly changing cultural life is leading to a shift in the nature of the careers of musicians. Where in the past a professional musician would most probably acquire a secure job in, for example, a music school or an orchestra, that is no more the case. State funding for the arts in Europe is changing and consequently formally organised jobs are changing as well. Classical music organisations are no longer dominant; other music styles are now prevalent and cultural life is becoming organised in a different way (Prchal 2007).

Musicians have more flexible career patterns and therefore there is a great need for transferable skills. As they no longer have a job for life, they are increasingly self-employed, thus making entrepreneurship increasingly important. Musicians now often have a portfolio career, where they combine several forms of professional activities. They have to function in different cultural contexts, in varying roles and they are required to respond accordingly to these diverse environments. In addition, their professional environment has become increasingly international.

More and more musicians are challenged to collaborate with practitioners in other arts and societal cross-sector settings (like business, health care, young offenders, educational projects, etc.). Notwithstanding the increasing professional demands on musicians, the expectations of standards of (artistic) excellence keep rising; there is an ongoing demand for both higher artistic and educational quality. This reality presents challenges and implications for professional music training in higher education, which is also faced with important reforms initiated by the Bologna

process.[1] The question arises as to how future professional musicians and the institutions training them are going to deal with the requirement of new competences and what are the further implications for higher music education.

Functioning successfully and authentically as a professional musician within the various demands of today is not an easy task. Clearly, being talented and having many artistic skills is no longer enough. Research by the European Association of Conservatoires (AEC) into continuing professional development for musicians and the needs of graduates (Smilde 2000; Lafourcade and Smilde 2001) has shown that graduates of conservatoires [2] and music academies encounter a variety of problems upon entering the music profession. Former students felt that the vocational preparation they received gave little indication of the world they would encounter. This result generated a strong motivation for exploring a conceptual framework of lifelong learning in music that would underpin curricula in the conservatoire or music academy of today, as well as the education preceding it and the continuing professional development beyond higher education.

Lifelong learning is a dynamic concept whose key characteristics can be used for the development of new creative and adaptive educational approaches for musicians. A conceptual framework of lifelong learning in music should enable students to function in a flexible, responsive and adaptive way in a rapidly changing cultural environment. This means that the concept of lifelong learning and its implementation need to be investigated on the aggregate levels of educational organisation, curriculum, teachers, students and graduates. It implies creating the possibility for adaptive learning environments in which music students can be trained to function optimally in a continuously changing professional practice.

Although the concept of lifelong learning is gaining more and more importance in adult education and in the last decade has become prominent on the European political agenda, it has yet to become a central issue in European higher (music) education. However, it now appears to be the right time for implementation, both as a response to societal and cultural change and to European policy. At European ministerial level lifelong learning is regarded as an inclusive way to encompass all learning activities and higher education plays a vital role in that process (Adam 2006). A communication of the European Commission describes lifelong learning as all learning that encompasses the whole spectrum of formal, non-formal and informal learning. Its objectives include active citizenship, personal fulfilment, social inclusion and employment-related areas. The principles underpinning lifelong learning include the centrality of the learner, equal opportunities and the quality and relevance of learning opportunities (European Commission 2001, p. 3).

Biographical research

Lifelong learning is high on the European educational agenda with its main focus being on issues of employability and adaptability as a response to societal change.

However there is also a second perspective, which focuses on the biographical learning of the individual. Learning seen as a (trans)formation of experiences, knowledge and structures of action in the context of people's life history and lifeworld (or 'lifewide' context) is a highly meaningful 'biography-theoretic perspective' of educational research (Alheit and Dausien 2002, p. 4).

Taking this into account, I investigated concepts of lifelong learning used by professional musicians from different professional backgrounds and generations. Explorative biographical research was used to examine the developments in the professional lives of musicians, focusing especially on the relationship between their life, educational and career span and their learning styles. This resulted in a collection of narrative learning biographies, in which critical incidents and interventions that might be of exemplary value were described.

From the analysis of the learning biographies it was intended that the results obtained should show what concepts of lifelong learning are used by musicians and how they are used. These results could lead to a framework that might help to inform legitimate educational interventions serving to underpin the development of models for adaptive learning environments and to recommendations for continuing professional development.

1.2 Research questions

The research questions addressed in this study are:

- What knowledge, skills and values are considered necessary to function effectively and creatively as a (contemporary) musician?
- How do musicians learn and in what domains?
- What does the necessary conceptual framework of lifelong learning for musicians entail and what are the implications for education and learning environments?

Underpinning these core research questions are further subsidiary questions:

- What are the main changes for the European music profession?
- What are the likely implications for the professional training of musicians?
- In what ways do conservatoires respond to these developments?

1.3 Structure

Music is an international language and the music profession is international by nature. This is why European music life and musicians working and travelling in Europe (and beyond) are at the core of this study. In the learning biographies there are, due to pragmatic reasons, more Dutch musicians presented in comparison to

musicians from other countries. Nevertheless by putting their professional lives into a European perspective, encompassing the 'local and the global', it will hopefully be shown that this does not detract from the international dimension.

Chapters II, III and IV aim to give a comprehensive introduction to the whole area of the music profession and to the training found in the learning biographies, through addressing the changing European musical landscape, the training and development in conservatoires and providing a theoretical and conceptual framework of lifelong learning in music. The second part of the study, starting with chapter V, addresses the methodology which has been used, followed by chapter VI which contains the analysis of the learning biographies and the last, seventh chapter, closes with conclusions.

Chapter II, 'Contexts: Painting the Landscape' starts with an overview of the main trends and changes in (post) modern life, the shift in learning that this entails and the emergence and relevance in this context of biographical knowledge. The second part of the chapter deals with the changes and trends in the European cultural and musical landscape, first describing the general perspectives, and then moving into the question of what these mean for the music profession and the professional musicians, closing with a short reflection on the contexts in which (future) musicians carry out their work. Subsequently, in this light, new European educational policies and developments relating to higher music education and lifelong learning which started taking shape in the last decade are described and the implications for musicians and higher education in music are addressed.

In chapter III the main characteristics of training and development in the conservatoires and music academies of today are described. The diversity of systems of professional music training is discussed with the main focus on conservatoires in France, the UK, Germany, the Netherlands, the Czech Republic and Iceland, relating especially to the educational backgrounds of the interviewees portrayed in the learning biographies. The chapter examines the ways in which change in higher music education needs to reflect the new European reality and it also addresses the question of what is required to obtain a successful professional integration and how conservatoires respond to such requirements.

A theoretical and conceptual framework of lifelong learning for musicians is designed in chapter IV. The three core research questions described under 1.2 establish, together with a part on the concept of lifelong learning, the framework of the chapter. Its contents explore the literature relating to these research questions, which underpinned the interviews leading to the learning biographies of musicians as lifelong learners. Concepts developed out of the theoretical research recur in the framework of questions for the interviewees. First the definition of lifelong learning and its characteristics are addressed in general. Then, moving into the field of professional musicianship, the required competences and values for today's musicians are examined. Acquiring competences, meant as learning achievements

that encompass knowledge, skills and attitudes, requires in addition to gaining knowledge and 'know how' also a reflective and reflexive attitude. The question how musicians learn is addressed subsequently, by the exploration of learning styles which apply to musicians, as well as by specific literature addressing jazz and pop musicians and a number of concepts of learning underpinned by biography. Finally, the chapter examines the implications of a conceptual framework of lifelong learning for the aggregate levels of musicians' education in terms of institutional culture, learning environments, attitudes and competences of teachers and students and related educational issues, the most important being mentoring.

Chapter V addresses the methodology of the research, describing the working hypothesis, the design of the research and the collection and analysis of the data. Attention is given to the career and age categories that have been researched, the contexts and contents of the interviews and the relevance of the choices of the interviewees. The use of grounded theory is explained as the method for analysis of the learning biographies. Insight is given into the process of memoing, coding, analysis and emerging theory.

The analysis of the learning biographies is found in chapter VI, starting with reflections on the backgrounds of the musicians, in terms of life, educational and career span. Subsequently three other emerging core areas are explored, being musicians' leadership, divided into (highly connected) artistic, generic and educational leadership; musicians' learning styles and, third, learning environment and (institutional) culture.

Chapter VII, Conclusions and Final Reflections, reflects on the emerging theory and addresses new views on the conceptual framework for lifelong learning in music that emerged from the analysis of the learning biographies. This leads to conclusions and recommendations for new concepts of teaching and learning and educational intervention in order to create more adaptive learning environments for musicians. It also gives recommendations for further research.

Supporting research

A number of research projects underpin the research in this study. Research into the concept of lifelong learning in music carried out by the lectorate Lifelong Learning in Music [3] has been used, as well as research into the trends and changes in the European music profession of the thematic network *Polifonia* [4], respectively in the chapters IV and II. Supporting research relating to the overview of the different music training systems, carried out by the European Forum for Music Education and Training in 2004/05[6] is used in chapter III.

Finally, two other research projects on lifelong learning for musicians are relevant. The first is the project *Lifelong Learning: continuing professional development for musicians*, one of the projects in the framework of the AEC Socrates Thematic Networks projects 'Higher Music Education in Modern European Society' (1996-2000).

The second is the project *Promuse,* which took place between 1999 and 2001 and was funded by the European Leonardo programme. The research in this latter project was committed to professional integration of musicians and continuing education in music.[6] Outcomes of these two research projects on professional integration, the need for continuing professional development and the conservatoires' response have also been used in chapter III. An overview of all underpinning research, summarizing the aims, objectives and results, can be found on the next page.

Table 1.1 Overview underpinning research

Research project	**Aims/objectives**	**Outcomes**
Lifelong Learning: Continuing Professional Development for Musicians (2000)	Small scale research into the (perceived) need for CPD for graduates. Target group: violinists (heads of string departments, recent graduates, final-year students). Matching outcomes with results from questionnaires to conservatoire directors.	▪ Four areas of skills emerged: performance, pedagogy, life skills, information exchange ▪ Conservatoires directors: life skills least priority
Promuse: Professional Integration and Continuing Education in Music (2001)	(CE part) Development of tools and policies for CE in music at a European level. Comparison of information from providers of CE (including conservatoires) and former students.	▪ Mismatch between provision of CE by conservatoires and former students' needs: life skills top priority graduates and lowest priority conservatoires ▪ Within performance skills high demand for skills for new repertoire and improvisation ▪ Decision-making on provision in the first place through conservatoires'own perception, in the last place by asking graduates
European Forum for Music Education and Training (2004)	Mapping systems of music teacher training in HE in Europe, including professional partnerships.	▪ Overviews of national systems and qualifications
European Thematic Network Polifonia (2007)	(Working group on the European music profession) Research into the trends and changes in the current musical life in Europe. Implications for the music profession and competences required for musicians.	▪ Rapid change in musical life ▪ Emergence of required new competences ▪ Need for dialogue with conservatoires ▪ Need for more partnerships between conservatoires and professional organisations ▪ Consultations with stakeholders shows: significant more attention should be given to generic learning outcomes in conservatoire curricula
Lectorate Lifelong Learning in Music (since 2004)	Examining the concept of LLL for musicians and its consequences for adaptive learning environments, its piloting and implementation.	▪ Establishing learning environments based on the concept of lifelong learning

Chapter I

1 See for an explanation of the Bologna process chapter II (2.3.1).

2 The term 'conservatoire' in this study refers to all institutions of higher education that offer specialist professional music training, including Musikhochschulen, Music Academies, Colleges and Music Universities. In some countries the term 'conservatoire' relates to what in this context would mean 'pre-conservatoire education', or to institutions which are not recognized as higher education. Where this is relevant in the learning biographies, it is clarified by means of an endnote.

3 The lectorate 'Lifelong Learning in Music' is a joint research project of the Hanze University of Applied Sciences in Groningen (Prince Claus Conservatoire) and the Royal Academy of Fine Arts, Design, Music and Dance in The Hague (Royal Conservatoire). A lectorate (existing in the Netherlands) consists of a research group which operates in higher professional education, carrying out practice-based research and developing projects together with teachers, students, external experts and professional organisations.
A significant part of this research took place in close relationship with this international research project. The aim of the lectorate 'Lifelong Learning in Music' is to examine the concept of lifelong learning and its consequences for musicians. Research, pilot projects and international exchange with partner institutions should lead to an innovative supporting model for lifelong learning in music. Within the lectorate the research group, consisting of external experts, teachers and students from both conservatoires, contributes to this model, together with partners from diverse professional organisations. The lectorate started in January 2004 and is carried out by the research group and myself as the leading person (lector). Its goal is, "(…) to create adaptive learning environments in which students of conservatoires can be trained to function creatively and effectively in a continuously changing professional practice" (Smilde 2004). For this purpose the research group collects, processes and generates knowledge in order to identify and apply a conceptual framework of lifelong learning in music. This framework is tested through pilot projects with external partners and evaluated in order to implement it in teaching programmes or modules. An additional aim of the lectorate is to generate effective teachers' competences and to create a system of continuing professional development.

4 The Erasmus thematic network *Polifonia*, jointly coordinated by the Lund University in Sweden and the European Association of Conservatoires (AEC) and involving more than 60 institutions in the field of music training in 30 European countries was supported by the Erasmus Thematic Networks programme of the European Union. It studied various issues related to professional music training at the European level, exploring four major areas, 'Tuning' in higher music education (see also 2.2.2); Pre-college education in music; Third cycles studies in music and the Music profession.
Within this thematic network, which started in 2004, a qualitative study on the trends and changes in the music profession in Europe and its implications for future musicians and their training was carried out. The Polifonia working group on the profession, which included representatives of both conservatoires and professional organisations, researched and reflected on current trends in all sectors of the music profession, the (rare and new) competences they suggest, what this implies for conservatoire training, and the relevance of the learning outcomes developed in the AEC and the Dublin descriptors to these competences. Site visits, examples of innovative practice, alumni policies, qualitative research and analysis informed this reflection. In addition, the group developed a gallery of individual portraits of musicians, representing these new and emerging trends. The group reflected on these results and suggested areas of potential development for conservatoires. The focus of the Profession working group was on themes like the multicultural society, the changing nature of the musician's career, funding issues, cultural policies and new developments in

technology. The Polifonia project ran from October 2004 till October 2007. The working group consisted of Lincoln Abbotts (BBC learning projects), Gretchen Amussen (Conservatoire de Paris, co-chair), Rui Fernandes (International Federations of Musicians), Fiona Harvey (Association of British Orchestras), Timo Klemettinen (European Music School Union), Katja Schaefer (Bayrische Akademie der Schönen Künste), Einar Solbu (European Music Council), Rineke Smilde (Prince Claus Conservatoire Groningen and Royal Conservatoire The Hague; co-chair) and Ester Tomasi (AEC).

5 This project took place in 2004/05 and was coordinated by the European Music Council. It studied the interaction between formal and non-formal types of higher music education and issues in relation to music teacher training in Europe.

6 Partners involved were, next to the AEC, the Association of British Orchestras, London; Centre de Ressources Musique et Danse de la Cité de la Musique, Paris; European Music Office, Brussels; International Federation of Musicians, Paris; Koninklijke Nederlandse Toonkunstenaarsvereniging, Amsterdam; Performing Arts Employers' League, Brussels; Stichting Podiumkunstwerk, The Hague and the Sibelius Academy Continuing Education Centre, Helsinki.

II Contexts: Painting the Landscape

There is little doubt that globalisation constitutes a major revolution which is penetrating every aspect of our lives. At best it is blurring boundaries, challenging old assumptions, extending our horizons and providing new opportunities for innovation, ingenuity and creativity through the flexible use of collaborative networks. But the changing economic, social and cultural landscape is also a threat to many individuals, institutions, localities and traditions. It is within this evolving context that the arts and music have a dynamic role to play.

Peter Renshaw (2001): Globalisation, Music and Identity, p. 1.

2.1 The reciprocal relationship between the global and local

2.1.1 Post-modern life

Post-modern life at the beginning of the 21st century is directly and indirectly influencing the arts and cultural life in Europe. 'Liquid' modern life (Bauman 2005) is the hallmark of a society which defines itself by changing faster than the time it takes to get used to the change. Bauman describes liquid life as, "a precarious life, lived under conditions of constant uncertainty" (p. 2). He compares life in the liquid modern society with a game of musical chairs, competing on a global level, where speed matters rather than duration, and where 'either-or' is replaced by 'and'. The modern human being struggles with the challenge of identity, and is navigating between "uncompromising individuality and total belonging" (p. 30).

Globalisation, taking place in a continuously changing context, plays its role and takes its toll, creating both opportunities and threats to people. The world's 'old' economic and power balance is shifting. Technology and the internet enable people to follow everything and be everywhere virtually within seconds. In the highly dynamic and global world choice is seemingly endless. The world seems borderless, not in the least the world of music and the arts; people move everywhere and the mobility is enormous.

The traditions of generations are changing or disappearing; people are less inclined to stick to family and life cycle traditions. Social life is moving away from pre-established habits and practices (Giddens 1991). People are set free from the social forms of industrial society, which preceded this new modernity (Beck 1992).

Within and outside (the sometimes collapsed) family life, individuals have become the agents of their own educational pathways and their related life planning and organisation (ibid, p. 130). Beck (1992) sees a new individualisation in post-modern society, emerging in three ways:

- 'disembedding': through the withdrawal from historically prescribed social forms;
- through the loss of traditional security with respect to practical knowledge and guiding norms; and
- 're-embedding': through a new type of social commitment, for example a dimension of control and reintegration (p. 128).

This individualisation emerging from globalisation can lead to alienation and raise questions of self-identity. The divide between winners and losers becomes stronger, also because of the loss of the local embedding of values within communities and generations. It can lead to a perceived sense of loss; people feeling disconnected and estranged, seeing the younger generation being pushed into global consumerism in order to 'belong'. This is what, like Beck (1992), Giddens (1991) calls "dissembedding mechanisms", the lifting out of social relationships from local contexts and their recombination within the separation of time and space, or globalisation. Therefore, a person's life is no longer shaped by social habits and tradition.

As the connections between generations break down, the standard biography is consequently out of date. The increasing individualisation offers people opportunities to live their own lives, but it also creates feelings of uncertainty (Van der Kamp 2007). Each phase of transition can easily lead to an identity crisis (Giddens 1991, p. 148) and perceived risk (Beck 1992).

Functioning in this ever changing world requires reflexivity; "constantly putting what one learns in relation to oneself, to one's understanding of oneself and what meaning the influences one faces have for oneself" (Illeris 2004, p. 91). According to Giddens (1991),

> (…) everyone is in some sense aware of the reflexive constitution of modern social activity and the implication it has for her or his life. Self-identity for us forms a *trajectory* across the different institutional settings of modernity over the *durée* of what used to be called the 'life cycle', a term which applies much more accurately to non-modern contexts than to modern ones. Each of us not only 'has', but *lives* a biography reflexively organised in terms of flows of social and psychological information about possible ways of life. Modernity is a post-traditional order, in which the question, 'How shall I live?' has to be answered in day-to-day decisions about how to behave, what to wear and what to eat - and many other things - as well as interpreted within the temporal unfolding of self-identity (p. 14).

Reflexivity thus needs to be understood in terms of general societal conditions; the individual constantly has to choose his or her way, externally as well as internally, in terms of life course, life style and identity (Illeris 2004, p. 95).

Questions about identity and cultural identity are thus at the core: who are we and what are the values we stand for? The most important given in modern life is that people can make *choices.* They create their own reflexive biographies, continuously challenged by the implications of globalisation and diversity (Van der Kamp 2007). The global can thus move to the local, where globalising influences go hand in hand with personal dispositions and high individuality. In the modern world we also see the local move to the global, where a reaction to individualism consists of restoring the concept of community, strengthening the notion of 'citizenship' (ibid; see also Beck 1992 on 're-embedding', p. 128). This 'dialectic between the local and the global', the reciprocal interplay between local involvements and globalising tendencies (Giddens 1991, p. 32) underpins post-modern society. Transformations in self-identity and globalisation can be seen as two poles of this dialectic between the local and the global. Changes in personal life are directly linked to social connections that have wider scope.

Beck (1992) argues that the *possibilities* to choose become *necessities* to choose in post-modern life, and as people have to make decisions and realise its risks and consequences, these decisions can have both personal and institutional implications, where private and political strategies for solutions are connected (ibid, p. 106). Risks are abundantly present, unemployment is a big threat and inequalities continue to exist (ibid, see also Alheit 2005). Moreover, as the expectations for standards of knowledge and skills of individuals increase, the risk of social exclusion is more marked (Alheit 2005, p. 402).

According to Bourdieu (1984) social class remains identified through a whole set of "subsidiary characteristics" or ''hidden criteria" which may function in the form of tacit requirements as real principles of selection or exclusion (ibid, p.102), arguing that, "The schemes of the habitus[1], the primary forms of classification, owe their specific efficacy to the fact that they function below the level of consciousness and language, beyond the reach of introspective scrutiny or control by the will" (p. 466). Moreover, "the cognitive structures which social agents implement in their practical knowledge of the social world are internalized, 'embodied' social structures (…and) function below the level of consciousness or discourse" (ibid, p. 468). Bourdieu feels that, in terms of 'the dialectic of downclassing and upclassing',

> (…) the dominated groups are exposed to the illusion that they have only to wait in order to receive advantages which, in reality, they will obtain only by (competitive) struggle (p. 164).

Beck (1992) corroborates this more or less; where he sees education, mobility and competition as interconnected conditions of individualisation within modernity,

leading to a difference in social ties and loosening of networks of people and where competition is at stake, because people have to struggle to show the uniqueness of their work and individuality (ibid, p. 94).

It goes without saying that post-modern life reflects in the arts, where we see the dialectic of the local and the global extensively. People can feel threatened to lose their traditions, for example in folk music traditions. On the other hand the extended possibilities of technology create opportunities for new art forms and means to preserve arts forms that are precious to people's identities. The multicultural society brings in a lot of new artistic influences, leading to the emergence of new art forms, new music and new artistic languages. However institutions of higher music (or arts) education rarely seem to take any of the (perceived) threats or opportunities of post-modern society into account.

2.1.2 Learning - a shift in paradigm

In post-modern society a feeling of belonging is no longer derived from title or income, but rather from issues like lifestyle, and, with reference to Bourdieu's (1984) 'symbolic capital' [2], brought about by educational reforms, where the significance of education has added to the self-realisation of people (Alheit 2005, p. 394/5). Alheit argues that the shift from 'class society' to 'lifestyle society' has led to a change of social knowledge, which is more and more dependent on contexts, leading to a tendency of diffusion of knowledge in the 'cognitive society' (ibid). He distinguishes within this changing social space on the (individual and biographical) micro-level three crucial symptoms, which he describes as "erosion of traditional lifeworlds", "a breakdown of classical milieus" and "the disappearance of 'normal' life course scripts" (ibid, p. 398).

Like Beck (1992) and Van der Kamp (2007), Bauman (2005) also stresses that in no previous time has the necessity for making choices been so prominent, one reason being that people fear to be 'left behind' or excluded because of failing to commit to new demands. This has major implications for education and learning. In the new 'liquid' setting, learning should indeed be lifelong:

> No other kind of education and/or learning is conceivable; the 'formation' of selves or personalities is unthinkable in any fashion other than that of an ongoing and perpetually unfinished re-formation (ibid, p. 118).

Lifelong learning, Bauman says, equips us to make our choices, and it especially helps us "to salvage the conditions that make choice available and within our power" (p. 128).

Lifelong learning and its implications clearly range from the global to the local, on the *macro* level of society at large, on the institutional (reflexive) *meso* level, and on the individual *micro* level, relating to the individuals in society.

Alheit and Dausien (2002) explore the implications of post-modern life on learning, drawing on Field (2000), who describes the *silent explosion* of a new meaning of learning as a 'new educational order', ranging from the global to the local, from society as a whole to the biographical freedom of an individual's own planning. The authors distinguish four influential developmental trends in modern society (p. 4). First, a change in the meaning of 'work', where new types of career development have changed expectations in the frame of the traditional life course, causing 'risks' for individual life-planning and problems for (educational) institutions which give structure to life span, and need to find a balance between individual options and the existing meso level (p. 4/5).[3] Secondly, the new function of 'knowledge', relating to new virtual markets, described by Field (2000) as 'grey capital', observing that the nature of education and learning "no longer entail the communication and dissemination of fixed bodies of knowledge, values or skills, but rather a kind of 'knowledge osmosis' for ensuring what must now be a permanent and continuous exchange between individual knowledge production and organised knowledge management" (p. 5). A third factor is the 'dysfunctionality of the established educational institutions' (p. 5/6), where a new understanding of the concept of lifelong learning implies a shift in paradigm for the learning organisation, requiring institutional self-reflexivity and learning processes which need to contain *lifewide* learning (i.e spread throughout the full range of life). Fourth is the individualisation of the life span, where (again) *choice* has increased and where individuals need to be reflexive in their own actions (ibid, p. 6/7). Especially on the meso level the need for change is imperative:

> (…) learning in modern societies can unfold its quality only if the intermediary locations for it (companies, organisations and educational institutions) change in parallel, if genuinely new learning environments and new learning publics come into being, civil and democratic in mode (Alheit 2005, p. 403).

Some marginal phenomena of change emerge in new fields of professional practice within for instance non-profit organisations, however, thus

> (…) it is precisely here that the tasks and opportunities of the 'learning society' lie; in a civil bargaining process, it is essential to fill and shape the important space between systemic macro-structures and the biographical micro-worlds (ibid, p. 404).

Field (2005) draws the attention to the relationship of social capital and lifelong learning, stating that the concept of social capital asks us "to view a whole range of social arrangements and networks as a resource which helps people to advance their interests by co-operating with others" (p. 1). His hypothesis is that people's social networks affect their access to learning and help them to create and exchange skills, knowledge and attitudes. Field draws on Putnam (2000) who sees active

citizenship as the main source of social capital where people can experience reciprocity through their pursuit of shared objectives, helping to create a network underpinned by shared values and trust (p. 2).

Thus the issue of collective identity can be seen as an answer to perceived threats of globalisation. Active participation in cultural activities, such as participatory music-making, can be at the heart of gaining collective identity (Renshaw 2001).

2.1.3 Biographical knowledge

Biographical knowledge and learning play an important role in this shift of paradigm in learning. Biographical learning includes experience, knowledge and self-reflection, learning about transitions and crises; in short everything people have learned throughout their lives and have absorbed into their biographies. From biographical learning a new understanding of people's learning processes can emerge, both in terms of emotion and cognition.

Alheit and Dausien (2002) argue that the 'life span as an institution' gives a formal framework for the biographical learning processes of the individual. They address the 'societal curriculum' for the individual life, which is ever again changing and negotiated. This societal curriculum is regulated through both formal learning and biographical (life history) learning. The formal side of learning and biographical learning are in tension with each other, but at the same time they are interrelated and depend on each other. The distinctions between formal, non-formal and informal learning are not necessarily sharp (ibid, p. 8). The authors argue that,

> On the contrary, one of the peculiar features of biography is that, through the accumulation and structuring of experience in one's life history, institutionally and socially specialised fields of experience become integrated, congealing to form a new and particular construct of meanings (ibid).

The quantitative aspect of life span together with the qualitative aspect of life time processes and their social structuring define the 'biography' (ibid). In order to understand biographical learning processes, life course models as they exist need to be taken into account. They are, as we saw, often formed by institutional education. However, Kohli's (1985) description of the structure of a three-phase life course (see also 4.1.4), is changing; education is not always linear anymore but can be cyclically repeated or "patchworked" (Alheit and Dausien 2002, p. 9).

A biographical approach to learning offers, in addition to new understanding, a different approach to learning, and especially learning processes within *transitions* provide adult education with new perspectives (Alheit 1994).

> We dispose of a biographical background knowledge with which we are able to fill out and utilise to the full the social space in which we move. None of us has all conceivable

possibilities open to him or her. But within the framework of a restricted modification potential, we have more opportunities than we will ever put into practice. Our biography therefore contains a sizeable potential of "unlived life" (Alheit and Dausien 2007, p. 65, drawing on Von Weizsäcker 1956).

Knowledge can only be transitional if it is biographical knowledge. Reflexive learning processes take place within the individual but also depend on interaction with others within a social context (ibid). Thus:

Biographical learning is embedded in lifeworlds that can be analysed under certain conditions as 'learning environments'(…) Learning within and through one's own life history is therefore interactive and socially structured on the one hand, but it follows its own 'individual logic' that is generated by the specific, biographically layered structure of experience (Alheit and Dausien 2007, p. 67).

Biographical knowledge can move from the local to the global; there is a 'transitional potential of biographical learning' interwoven into social structures and cultural understanding (Alheit 1994) when self-awareness of people's directions and choices within their life course can also provide the possibilities for changing them.

2.2 Trends and changes in the musical landscape

The growth of the creative economy, issues of identity, diversity, the influence of culture in international relations, digitisation and new technology have fundamentally changed both the position of culture in society and the lifelong educational needs of present and future generations (John Holden 2008, p. 8).

The importance of fostering creativity and innovation in the contemporary global world is now, certainly in Europe, on the agenda. Successful lifelong learning requires nurturing creativity from an early age, and leads to the ability of creative problem-solving, collaboration, imagination and social communication as the foundation for learning (Roberts 2006). What is the state of play in the arts, and more specific in music?

2.2.1 General perspectives

The European creative sector is blooming. A study of the European Commission, which appeared in 2006, proudly announced that the importance of the cultural sector in Europe is ever increasing (European Commission 2006). The amount of people employed in culture consisted of 5.8 million in 2004, that is equivalent to 3.1 % of the total employed population within the EU states. Whereas total employment decreased between 2002 and 2004, in the same period employment in the cultural sector increased by 1.85 %.

One year earlier the European Cultural Foundation published a research report about the 'European Creative Sector' (Wiesand and Sondermann 2005). The European creative sector, which needs to be considered in a more narrow definition compared to Richard Florida's (2002) 'Creative Class' [4], and encompassing the arts, media and heritage with all its connected professional activities, is growing and the authors endorsed the figures communicated by the EC mentioned above. 71 % of the workers in the European creative sector were salaried employees and 29 % were self-employed or worked as employers. The authors stressed however that the growth rates in cultural employment were less high than in the nineties, due to a slowing down of the economy.

In order to clarify a European definition of a 'creative sector' further, the report distinguished a number of distinct occupational fields that are in general found in Europe, consisting of fields entailing mainly commercial activities, like applied art, culture and media industries and related industries (like music instruments); non-profit and informal activities; and thirdly mainly public-funded activities, ranging from subsidized arts to cultural education and training, with in their midst a "relatively flexible and artistic core group"(p. 6). Such fields are often interlinked within the sector, and therefore called 'occupational or creative clusters'.

The creative sector in Europe is in a political sense widely regarded as beneficial; arts are increasingly considered important for the economic development of cities, although, despite all globalisation tendencies, plural forms are essential for the cultural sector (Wiesand and Sondermann 2005). Creativity is critical to innovation, as is stated by Sargent and Zegerson (2007), "in understanding the real contribution of creativity to society (and in understanding the role of innovation in business) the critical connector - bridging the gap - is that the arts, sciences and economic innovation are all in different ways driven by creativity"(p. 5). The authors consider that,

> Creative thinking, characterised by imagination, open-mindedness and an eager willingness to explore unexpected routes, offers us tools to address (…) problems where other approaches have not succeeded (p. 7).

Clearly in the context of lifelong learning, creativity and innovation are critical for future development in music and the other arts.

What is the role of music in this creative sector; what are the main changes we encounter and how strong is the response to change? As described in chapter I, the working group on the Profession of the thematic network *Polifonia* engaged in research and reflected on current trends in all sectors of the European music profession. Site visits took place, examples of innovative practice were investigated and portraits of individual musicians were written. Qualitative research into the music industry[5] and its analysis provided the basis for a thematic description of

these trends. The following paragraphs are (largely) derived from this research (Amussen and Smilde 2007).

Audiences

Globalisation, the multicultural society and demographic developments have great impact on all the arts and music. New audiences have emerged, not in the least 'global audiences' in the virtual world of the digital environment. New technologies and media constitute opportunities and challenges for creative and performing musicians. Cultural diversity plays a distinct role in the changing musical world. Largely as a result of migration the range of cultures has expanded significantly in recent years. Diversity in cultural background and musical expression have created new artistic challenges and opportunities and a growing number of musicians are exploring the potential of *world music* and absorbing it into their artistic vocabulary (Solbu 2007).

The advent of multicultural societies across Europe has had a profound impact not only on audiences and the availability of non-Western musical traditions in performance settings, it has also led to major changes in the profession overall. Encounters with non-Western traditions are having an impact on the work of composers and performers in areas ranging from classical music to jazz, and are often integrated into a broad range of pedagogical settings (Amussen and Smilde 2007).

Cultural policies

Cultural policies have also changed. Among the trends simultaneously at work in Europe is the shift from a one-sided protection of national or traditional cultures to support for cultural diversity with priority given to event programming instead of larger, longstanding cultural institutions. In theory, innovation and creation are at the heart of most current cultural policies and strategies. Cultural policies often advocate the democratization of culture and its availability to large diverse audiences. As such, a focus on education, training and research are all seen as a *conditio sine qua non* for the development of future audiences (Schaefer 2007).

Key issues for European cultural policy include the prioritisation of culture as a major obligation for governments; the encouragement of innovative and varied arts forms; the involvement of as many people as possible in cultural activities via 'widening participation'; an accent on economic and social value of the arts and culture; the search for new funding sources, and the support of diversity and creativity. While in some countries traditional public funding patterns continue to exist, subsidizing orchestras, choirs and the like, new efforts are being made to provide 'niche' funding or to broaden audiences in ways that are seen as relevant to society. Decreases in overall government funding have led institutions and arts

organisers to develop more public-private partnerships and to engage into entrepreneurial approaches to music-making (Amussen and Smilde 2007).

Technology

New and evolving technologies in the current 'media society' have a considerate impact on music and the professional sector. Production, for example in home studios, reception and distribution (for example via the internet) of music are changing significantly. Music-making in home studios provides musicians with the opportunity to create their own (experimental) music without being directed by producers. Musicians need IT skills in order to exploit fully these new possibilities.

The internet opens a gateway to the world market. Niche products and new trends gain the most from this. Internet music communities are emerging, offering the independent musician an opportunity to place his products directly in a huge network. Even record companies find new artists via internet music communities. Alongside such new portals, new ways of making a profit from music distributed via internet are being created. While traditional marketing opportunities as proposed by the large recording companies are dwindling, access to global markets has never been so easy. This is complicated, for while on the one hand it is easier than ever to be present in a worldwide market, it is also complex and difficult to be visible within the vast media industry (Tomasi 2007).

Teaching in music schools

Teaching in music schools has changed considerably in recent years. Goal-oriented music education values have been replaced in many cases by educational values that stress the importance of establishing a good relationship between children and music while also developing good amateur musicians. The master-apprentice approach is still at the core of music education, but the importance of playing with others and on-line pedagogy is growing steadily. The varied backgrounds and origins present in European society provide valuable cultural perspectives and present challenges for music education.

The present music school infrastructure is very different throughout Europe. Many schools are still funded by government or through city grants, but in some countries music schools are suffering from a lack of public funding and other financial resources, and more private music schools are appearing. Compared to the recent past, music schools have to be more accountable and connected to society, and they need to produce services that clients expect. This development implies new requirements for music teachers and management of music schools.

The media and entertainment society makes traditional music teaching more and more challenging. Competition with pupils' leisure time and a 'zapping' culture are not always favourable to hobbies that require time and concentration, and in which progress can be slow. In some countries efforts are being made to develop art

schools that encourage cooperation among different art forms, like music, visual arts and dance (Klemettinen 2007).

Community work

Especially in countries like the United Kingdom, the Nordic countries and the Netherlands, the last decade has seen an increase in work in the wider community. 'Community musicians' devise and lead creative workshops in health care, social care, in prisons and the like. This trend points to the pervasive social and economic influence that music has on individuals and groups in contemporary society (Youth Music 2002).

Creative workshops are given by music leaders in very diverse venues and are underpinned by the notion that the improvisational nature of collaborative approaches in workshops can lead to people expressing themselves creatively, instilling a sense of ownership and responsibility both in the process and in the final product. Exchange of ideas and skills among the participants is an integral part of the process (Gregory 2005a).

In the UK the profile of the *animateur*, engaged in creative workshops, has for some time been strongly developed. An animateur can be defined as "a practicing artist, in any form, who uses her/his skills, talents and personality to enable others to compose, design, devise, create, perform or engage with works of arts of any kind" (Animarts 2003).

Interaction with other art forms provides openings for cross-arts and cross-genre collaboration, many of which have had a visible impact on music education. The growing interest in adding a visual or theatrical component to performance and the development of new media have led to numerous interdisciplinary collaborations involving musicians, actors, dancers, and visual artists of all sorts (painters, cinematographers, video artists etc.). This in turn means that the musician integrates his work into a broader artistic vision which encompasses these different art forms. Thus there is a steady growth of new types of performance and production (Amussen and Smilde 2007).

2.2.2 The music profession and the professional musician

The market forces driving the music industry, together with a rapidly changing cultural landscape, nationally and globally, have enabled, or required, the musician to break out of the traditional categories that define being a musician (Youth Music 2002, p. 10).

Portfolio careers

The music industry shows a complex picture. There is an increasing number of unstable jobs in the music profession. The music profession no longer offers many opportunities for full-time, long-term contract work, but is often more project-based, calling on musicians to contribute on a sporadic basis or for specific

activities. Many graduates employ themselves as freelance artists. Also in regular (symphony) orchestras the number of freelancers is increasing.

Musical niches are being created, providing opportunities for generating new work. Musicians produce their performances more and more themselves, and the small amount of independent producers is increasing. There is a growth of small enterprises in Europe and although this leads to employability the pay and conditions of work are below the minimum standards of the countries in question (Amussen and Smilde 2007).

Rarely employed in one job for life, the musician is increasingly an entrepreneur having a portfolio career, comprising simultaneous or successive, brief and/or part-time periods of employment in different areas of the music profession. This overlapping of activities makes it also rather difficult to provide an accurate picture of the music industry (Youth Music 2002).

Exact figures are not known. We may assume that the increase of portfolio careers is substantial through contacts held with alumni and alumni research carried out by a number of European conservatoires. Research in the UK among professional musicians having 292 respondents showed that 70% of these musicians held portfolio careers and 30 % had also jobs outside music. Only a small minority held a regular or permanent post in an ensemble or orchestra (Youth Music 2002, Appendix B, p. 5).

The most common combination in a portfolio career is that of a performer and a teacher. Having a portfolio career does not mean that a musician is not employable; rather this reality reflects societal change and also creates challenges:

> The role of portfolio careers in sustaining the professional lives and energies of musicians carries important implications for lifelong musician education and learning. Moreover, the fact that at least a portion of these successful musicians has grown to see themselves as adding value to the larger society, rather than expecting society to sustain their isolated and detached musical prowess, indicates the need for early grappling with the question of what it means to be a musician in contemporary society. Structured opportunities for students to think analytically about this question is a positive way to consider that careers will likely involve a complex of intentional and complementary initiatives supported by lifelong learning for a cross-section of knowledge and skills. That is a very different message from the frequently unspoken subtext that if one expects to survive as a musician, he or she will necessarily piece together a potentially random group of jobs that have the cumulative effects of compromising lofty ambitions and perpetuating the view that one is undervalued (Myers 2007).

In order to try and give a structured and comprehensive overview of the highly diverse music profession, the *Polifonia* Tuning working group identified a number of typical professional destinations for higher music education graduates, including three main areas, 'core music professions'; 'professions requiring music as a principal skill' and 'professions requiring music as an adjunct to another principal

skill'. Examples of the first category are performer, conductor, composer, music teacher, community musician and church musician. Examples of professions requiring music as a principal skill include those of musicologist, music manager, music therapist, sound engineer, music publisher, while the third category can encompass the music critic, presenter, or instrument maker (AEC 2007).

Although the overview seemingly makes a lot of sense it is not totally convincing, because it does not take any issues of professional identity, relating to what musicians *themselves* perceive as their main area of engagement, into account (see also 4.2.4.1 and chapter V on Methodology).

Musicians' roles

Another approach is taken in the British report 'Creating a Land with Music' (Youth Music 2002), which details a research project on the work, education and training of present day professional musicians. This research acknowledged the phenomenon of professional identity, by looking at the *roles* musicians have within their portfolio careers. The report argues that, "Musical practice is now embedded in, or being seen to have growing relevance and power in, much wider social contexts than what is restricted to traditional music venues and to recording studios. Being a musician today involves having the opportunity to take on a series of roles, different from and broader than the act of performing and composing" (ibid, p. 4).

The research report gives an interesting overview of the broadening cultural landscape and the changing career patterns for musicians in the UK. The roles or areas of engagement for the present day musicians were looked at, and more than 50 multi-related roles or skills were identified. These were divided into related areas, and from there four central roles were defined; those of *composer, performer, leader* and *teacher*.

These roles[6] are determined by the nature of the art form itself, they are overlapping and relevant to all genres of music. To fulfil a particular role, the composer may be a songwriter, orchestrator of arranger, while displaying the qualities of visionary, innovator, risk-taker or explorer. A performer may sing or play an instrument, and his role may require elements of being a composer through improvisation and or leadership as a bandleader (p. 5).

2.2.3 Contexts for future musicians

It is clear that musicians need to respond to the changing cultural landscape, and as such probably revisit their priorities. Renshaw (2001) argues that, "It is imperative that musicians and the whole arts community begin to engage in both a local and global debate about who we are and about what we can achieve together"(p. 3). This would mean that greater value needs to be attached to those artistic developments which are responsive to different contexts. Examples would be the

development of artistic languages which resonate with different audiences, exploring the value and contribution of the vernacular within contemporary culture; the encouragement of innovative approaches to performance, exploring interconnections with new technologies. But it would also imply "developing each arts institution as a flexible resource for both education and the wider community" (p. 4). New partnerships, networks and interconnections seem fundamental to future development in the arts.

Globalisation challenges people to contribute to a world which is complex and in which it is not easy to find a shared sense of community. This is where artistic processes can be transformative:

> A fundamental challenge to the arts is to ensure that performers, composers, teachers and artistic leaders create live, shared experiences which have something to say and make sense to audiences in different contexts. Members of the professional arts community can no longer hide behind that institutional inertia, intransigence and limited vision which too frequently prevent them from connecting to changing cultural values and to those deeper concerns confronting people in their everyday life. Too much is at stake for both the profession and the wider community (Renshaw 2001, p. 3).

Summarizing, from global to local and from local to global, musicians have to function in different contexts, with roles that include those of performer, composer, teacher, mentor, coach, leader and many more. Musicians will need to learn to respond to the variables within different cultural contexts.

2.3 European developments

A conceptual framework for lifelong learning underpinning (higher) music education is clearly relevant and presents a major challenge to the profession when taking all these major changes into account. How does this relate to the state of play in European educational developments? New policies and ministerial decisions aim at both increasing the global transparency of education and at providing the individual with opportunities to have his or her own learning experiences recognized. What are these developments and how do their results reflect upon institutions for higher music education and individual musicians?

2.3.1 The Bologna declaration and lifelong learning policies

In the last decade the rapid societal change has led to new European developments that have had great impact on (higher) education and have led to a profoundly changing European educational environment. The Bologna Declaration, signed in 1999 by European ministers for Education from 29 European countries (which was more than just the EU members), is in the first place of importance. In this

declaration it was agreed that by 2010 a 'European Area for Higher Education' would be established. This was considered necessary in order to make an attempt to gain transparency and create comparability between the enormous diversity in European higher education systems, which cause problems with for instance the recognition of diplomas. In addition this agreement should serve to ensure that qualifications would gain more relevance for employment.

The six objectives of the Bologna agreement included the establishment of a system of comparable degrees, together with the implementation of a diploma supplement [7] ; the adoption of a two-cycle system (bachelor's and master's degree); the use of credits (the ECTS system)[8] ; encouraging mobility; a European approach towards quality assurance, including comparable criteria and methodologies, and lastly the promotion of the necessary European dimensions in higher education, especially with regard to curricular development, institutional cooperation, mobility schemes and integrated programmes of study, training and research (Vrijland 2005).

The Bologna process has led (and still leads) to profound changes in the structure and delivery of higher education in Europe and has great impact on the European agenda for lifelong learning. This is clear from successive ministerial communiqués appearing after 1999, starting with the Prague Communiqué (2001), which considered lifelong learning as an essential element of the European Higher Education Area. The Berlin Communiqué (2003) included in addition to the significance of lifelong learning, mention of APEL, the accreditation of prior experiential learning[9] within the framework of lifelong learning. The London Communiqué, which appeared in May 2007, confirms the progress made in the Bologna process, which is meanwhile undersigned by 45 countries.

Lifelong Learning

The European commitment to lifelong learning was definitely established during a meeting of the EU Council in Lisbon in 2000, leading to a declaration, known as the 'Lisbon Strategy', announcing that by 2010 the European Union should have become 'the world's most competitive and dynamic knowledge-based economy, aiming for more and better jobs and greater social cohesion'. Education, research and training were seen as the most important factors to achieve this.

A 'Memorandum on Lifelong Learning' of the European Commission appeared the same year, stressing six 'key messages' for action including 'new basic skills for all'; 'more investment in human resources'; 'innovation in teaching and learning'; 'valuing learning'; 'rethinking guidance and counselling' and 'bringing learning closer to home'. In 2002 this was elaborated further, when ministers of Education addressed the validation of learning taking place outside formal education. A report appeared in 2004 about the validation of non-formal and informal learning.

Research carried out by the European University Association (Crosier *et al*. 2007) shows nevertheless that in higher education lifelong learning has until now been developed more on the periphery of institutional strategy than as a driving element of it. There appears to be a lot of rhetoric on lifelong learning, but action has still to follow (ibid, p. 60 and 62). Moreover, institutions support strongly the policy of 'widening participation', but at the same time in the same institutions an ongoing debate is taking place on the relationship between quality and diversification, where diversifying the student body is being equated with lowering quality.

Thus there is a long way still to go, as widening participation is a key element in the creation of a European knowledge society:

> While quality of education will increasingly be perceived in relation to institutions' capacity to respond to the diversity of citizen needs, perceptions of academic quality and associated institutional behaviour merit attention. If widening participation is to be a goal for higher education institutions, action will need to be taken on matters such as career structures, so that not only excellent research is rewarded in academic careers, but also excellent teaching, and student success. Such debates are yet to take place in many institutions and countries, but unless they do, it is difficult to see why individuals and institutions would alter their behaviour (Crosier *et al.*, p. 65).

Also the recognition of prior learning is at present considered only marginally by universities and other institutions of higher education, whereas flexible learning paths can be seen as an important tool for major transformation and innovation (ibid, p. 66). The authors of the EUA report expect that in the future, accreditation of prior experiential learning will be combined with ECTS and linked to different levels of qualification frameworks [10]. The London Communiqué (2007) endorses this.

A new European strategy to strengthen the implementation and impact of lifelong learning (EC 2007) aims at linking the concept of lifelong learning to creativity and culture. In the communication culture and arts are promoted in informal and formal education; cultural entrepreneurship is encouraged as well as developing creative partnerships between the cultural sector and other sectors.

In summary, 'Bologna' has created rapid change in European higher education. Traditional barriers between higher education, vocational training, continuing education and continuing professional development are disappearing under the influence of globalisation and there is a strong political will to connect the Lisbon Strategy to the Bologna process in order to bring about educational change (Adam 2006). A key issue remains however, that high priority needs to be given to lifelong learning by those institutions that are in the process of reconsidering their traditional curriculum and seeing lifelong learning as a central element of institutional strategic development (Crosier *et al*. 2007, p. 67).

2.3.2 Impact for musicians and higher music education

As the music profession is international 'by nature', the Bologna process and successive European policies have great impact on the professional life and education of musicians. The current development of a qualification system is of considerable importance for the employability of professional musicians, who often have a portfolio career (see 2.3.2) and may wish to work abroad. Although there are quite a number of rules and regulations enabling the free movement of professionals, the free movement of professional musicians in Europe is still difficult and often hindered. In the first place this is due to constantly changing non-transparent legislation, which is often unknown to both employers and the persons who actually want to move, and it is also due to an enormous amount of bureaucracy (Vrijland 2005).

The most important constraint however is the recognition of qualifications; due to the lack of transparency and comparability of national educational systems a lot of problems can arise for musicians. This applies to regulated and non-regulated professions in music (ibid).[11] The possibilities for mobility of students and teachers in higher music education have increased with the recognition of studies through the Bologna process and intensive cooperation between institutions is also possible through various European funding programmes. Moreover, in higher music education there is an increased interest in the exchange of information about study programmes. There are however no reliable figures available about the amount of mobility of music students and teachers.

Response of the institutions

The impact of the Bologna process on professional music training has been picked up by the European Association of Conservatoires (AEC) from 2001 onwards. In order to create understanding of the consequences of the Bologna process and assist institutions of higher education in music to engage in the reforms that were required, the AEC initiated a project called 'The Effects of the Bologna Declaration on Professional Music Training' as part of the Socrates thematic network in the arts, 'Innovation in Higher Arts Education'. Research was conducted, a comprehensive website was launched and a working group was engaged in the development of learning outcomes for professional music training in the first and second cycle.

Within the European thematic network *Polifonia* (see chapter I), which started in 2004, a working group on *Tuning* worked on a next level of development of the Bologna process within higher music education. The relation between competences and learning outcomes, the use of credit points and quality assurance mechanisms were addressed in order to meet the requirements of the Tuning methodology[12], which deals with a number of the Bologna action lines. Another working group in the *Polifonia* thematic network worked on learning outcomes for the third cycle.

Of great importance in this project was the 'musical translation' of the Dublin descriptors[13] , performed by both working groups. The 'Polifonia/Dublin descriptors' as they were baptized, follow the original descriptors closely, illustrating the typical profile of higher education in music (AEC 2007).

Although there was initially a lot of scepticism within the professional music training sector about 'Bologna', the conservatoires are currently, through initiatives as described above, well on board, acting more confidently within the area of new developments in higher music education.

1 Habitus is described by Pierre Bourdieu in his seminal work *Distinction. A Social Critique of the Judgement of Taste* (1984), which appeared originally in French in 1979. Bourdieu studied the way in which social classes relate to each other by investigating people's lifestyles and cultural taste and found that often someone's taste is an utterance of the social group he or she belongs to, and that preferences people show in the arts are linked to educational level (shown through for example qualifications and the length of schooling) and social origin (Bourdieu 1984, p.1). He argues that in order to appreciate a work of art one has to know the 'cultural code', meaning the cultural competence in which it is coded; as such an encounter with a piece of art is an "act of cognition"(ibid p. 3). "Social subjects (…) distinguish themselves by the distinctions they make, between the beautiful and the ugly, the distinguished and the vulgar, in which their position in the objective classifications is expressed or betrayed"(ibid, p. 6). Bourdieu takes as point of departure that class structure reflects in 'social space' where the amount of people's capital plays a role but also the way people's capital is constructed. Also the trajectory people have taken is of importance ('downclassing' and 'upclassing', p. 164). Social space includes *habitus* (p. 6). Habitus can be defined as "systems of dispositions characteristic of different (social) classes and class fractions" (ibid). The habitus is formed by individuals, developing structural forms which influence their actions. Habitus explains people's way of perception, thinking and acting, which is internalized automatically in people who find themselves in a certain social class from their birth on and thus shows distinction between social classes.

2 Bourdieu (1984) identifies economic capital, cultural capital (knowledge, skills, schooling) and social capital (relations, networks). Point of departure is that each person has a position in social space, determined by the kind of capital he or she possesses. Bourdieu defines symbolic capital as "the acquisition of a reputation for competence and an image of respectability and honourability that are easily converted into political positions as a local or national *notable* "(ibid p. 291).

3 See also Beck's (1992) observations on the relationship between the personal and institutional side under 2.1.1.

4 Florida (2002) defines the 'creative class' very broadly, ranging from mathematicians to workers in public administration. Artists are included as a special group, entitled 'Bohemians'.

5 The music industry can be defined as consisting of all areas of the musical work-field where musicians are employed: performance and recording, but also education in formal and non-formal settings and community situations.

6 Some examples mentioned are: academic, accompanist, agent, ambassador, bandleader, booking agent, coach, collaborator, educator, entrepreneur, facilitator, lecturer, mentor, player, promotor, publisher, transformer, tutor and workshopleader.

7 Document developed to improve transparency and fair recognition of international qualifications, to be attached to a higher education diploma, giving a description of the nature, level, context, content and status of the completed study.

8 ECTS: European Credit Transfer and Accumulation System.

9 APEL can be defined as follows: "The Accreditation of Prior Experiential Learning (APEL) refers to the process whereby the individual's competences (knowledge, skills, attitudes and abilities) gained in non-formal (work-based) and informal (life experience) learning environments are accredited (assessed and recognised) – or not" (Adam 2006, p. 37).

10 The Bergen Communiqué (2005) stressed the urgency of creating an overarching European framework for qualifications of the European Higher Education Area, and the commitment to the establishment of national frameworks for compatible qualifications. Those frameworks should encompass all higher education. This was a fundamental decision within the Bologna process, leading to the use of levels, level descriptors, qualification descriptors and learning outcomes.

11 A profession is regulated if national legislation requires particular education or training to carry out the profession. Regulation of professions is up to the country. If a profession is not regulated, the employer takes the decision about the employment of someone holding a foreign qualification (Vrijland 2005, p. 30).

12 Methodology designed by a group of universities to understand educational structures and content within the Bologna process and make them comparable, by using four lines of approach: 1. generic competences; 2. subject specific competences; 3. the role of ECTS as an accumulation system and 4. the role of learning, teaching, assessment and performance in relation to quality assurance and evaluation. This approach allows universities to 'tune' their curricula without losing their autonomy (AEC 2007).

13 The 'Dublin descriptors' were formulated by the 'Joint Quality Initiative' in the framework of the Bologna process, in order to improve the comparability and recognition of studies and qualifications. These non-sectoral descriptors address the level and profile of the three cycles (bachelor's, master's and doctoral studies) through learning outcomes and competences. The shared Dublin descriptors were agreed upon in 2005 as reference points for the development of national qualification frameworks.

III Training and Development in Conservatoires

(…) Institutional forms must build on the past and its achievements and consolidate the best of them, but they cannot be held in its thrall (…) It is a question of knowing the past in order to build a new future.

Bill Williamson (1998): 'Lifeworlds and Learning', p. 117.

3.1 Main characteristics

The traditional image of European conservatoires as elite institutions, far removed from the realities of society, is slowly but definitely changing. At the beginning of the 21st century conservatoires are dealing with questions that permeate both society and the music profession. These range from the development of multicultural communities in Europe to the impact of new technologies, from the changing nature of audiences and consumers to the ever higher required standards of excellence and definitions of quality (Amussen and Smilde 2007). Conservatoires serve as key actors in facilitating the acquirement of competences to function effectively and creatively in the music profession. How does the conservatoire embrace and integrate change into the overall vision of the musician's training?

General characteristics

Higher education in music distinguishes itself from other studies in higher education by the fact that students wishing to enter the conservatoire need to have obtained a significant level of musical skills in advance. The opportunities to acquire these skills differ largely in Europe; some countries offer specialist music education in secondary schools, others have certain systems for pre-college training or do not offer anything at all. Many conservatoires however, offer pre-college training in order to ensure that talented students can start their music study while having obtained the required high-level skills.[1] Conservatoires consequently assess their applicants through entrance examinations, with live auditions where candidates perform for a jury consisting of teachers (AEC 2007).

The period of studies for the first cycle (bachelor's degree) varies in European countries from three to four years; the second cycle (master's degree) from one to two years. In a number of European countries doctorate studies (third cycle studies) are also offered in conservatoires. The learning process in the conservatoire is aimed

at the personal, professional and artistic development of the student and one-to-one teaching, based on the master-apprentice system, is one of the conservatoires' longest standing traditional characteristics. Teachers, especially instrumental and vocal principal study teachers, are often well known musicians with an international performing career. In addition to principal study lessons, students receive tuition in ensemble and orchestral performance and in theoretical subjects. In some conservatoires educational and pedagogical subjects are offered and gradually courses preparing for the business side of the profession are beginning to find a place in the curricula (AEC 2007).

The overall approaches to teaching and learning are varied and often students engage in learning activities in the professional environment through professional partnerships with the conservatoire. Assessments are in the first place, but not only, practice-based; the most important event for the student is the final recital judged by a jury, often including external experts, not in the least to ensure objective assessment. Peer assessment takes place more and more in conservatoires, but never during final examinations. The concept of employability is complex in relation to higher music education due to the varying lengths of time required for different types of musical training; some instruments take longer to be mastered technically than others and have more extended repertoires. The highly individual nature of musical talent, which can lead to substantially varying levels of accomplishment upon entry, and the competitive basis upon which musicians are generally employed, add further to this complexity (ibid).

While higher music education is traditionally aiming at training musicians for the profession, recently there is a growing tendency to make connections with other disciplines, often through cooperation with universities in the same city or region, offering complementary studies to their music students (ibid). Music teachers' training for classroom tuition, like instrumental and vocal teachers' training, is not offered in all conservatoires; this will be further addressed under 3.2. The recognition of prior experiential learning (APEL, see also 2.2.1) is not yet implemented in higher music education.

3.2 Systems of professional music training

The systems for professional music training differ substantially in Europe, which does not make the mobility of students or the employability of professional musicians any simpler. Nevertheless in all European countries, and especially in Germany and the United Kingdom, many overseas students are enrolled.

In the following paragraph significant characteristics of different training systems are described briefly, with an emphasis on the big European countries France, Germany and the United Kingdom and three smaller countries, the Czech Republic, Iceland and the Netherlands. The choice of these countries mirrors the educational

background of the greater part of the musicians portrayed in the learning biographies.

3.2.1 Diversity in systems

Different kinds of ministries in Europe bear responsibility for higher music education, sometimes more than one ministry in a country. Curricula can be state-directed and controlled, sometimes they are not, or partly. Conservatoires are state-funded, or only partly; the first cycle has a duration of three years, but also sometimes of four years. In some countries quality assurance relates to consequences for government funding or accreditation, in others not. These are just a few of the differences that can have great impact on both the national and international situation with regard to the implementation of the Bologna process.

A thorough research into the systems of professional music training has been carried out by the Bologna working group of the AEC (AEC 2004). Overviews of training systems of music teachers have been produced within the project EFMET, described in chapter I (EFMET 2004). The information below is derived from the outcomes of both projects with, where relevant, some updates delivered through information gathered within the lectorate Lifelong Learning in Music.

France

The situation is particularly complex in France, as higher education in music is provided by two separate ministries: the ministry of Education (universities) and the ministry of Culture and Education (for regional and national conservatoires, and CEFEDEMs - Centres de Formation des Enseignants de la Danse et de la Musique). Yet a third category, called CFMI, is under the double tutelage of both ministries, training kindergarten and primary school music teachers.

The Bologna process has been fully adopted by the universities for the so-called '3-5-8', signifying the number of years of training for each cycle. The two national conservatoires in Paris and Lyon are instituting the Bologna system in 2008. The process is made more complex due to the fact that only the universities (the Education Ministry) can deliver a bachelor's degree. At present, the Culture Ministry is presenting a DNSPM (Diplôme National Supérieur Professionnel de Musicien) following three years of higher education. Until now, only the national conservatoires could deliver higher education diplomas, but under the new system, the regional conservatoires can do so by allying themselves with universities, which will allow them to deliver joint bachelor's degrees. The master's degree is less problematic: it is possible for the two national conservatoires to deliver these without collaborating with the university. Both Paris and Lyon have signed university partnerships which would allow students to complete both the DNSPM and a bachelor's degree. The degree system would be based on 3 + 2 + 3 years in all.

While quality assurance is not related to accreditation, government funding is increasingly based on fulfilling performance objectives. Among these, the national conservatoires must prove that graduates are, for the most part, employed in the fields for which they trained within three years of graduation.

Germany

German conservatoires, called Staatlichen Musikhochschulen, are institutions with university status, which fall under the responsibility of and are funded by the 16 *Bundesländer.* The two-cycle system in Germany entails 4 + 2 years of study. The Bologna process is only slowly being implemented in German Musikhochschulen, and the progress differs widely between institutions. Also the implementation of ECTS varies widely. A problem in Germany is the fact that there is a wide variety of differences between the institutions due to the autonomy of the 16 different Bundesländer.

Secondary school education leading to a qualification to enter university has to have been completed in order to enter a conservatoire (in contrast to for example the CNSMDP), and there are low tuition fees (in contrast to for example the UK, where tuition fees are high, especially for foreign students). Finally, the curriculum for higher music education is controlled by the state.

United Kingdom

All conservatoires in the UK (also named college, academy and the like) are state-funded, with the exception of the Guildhall School of Music & Drama in London, which is partly funded by the Corporation of London. Funding strategies can however be directed towards issues that are of strategic importance to society. An example is the UK government's policy of 'widening participation' in higher education. There is also a direct relation between funding and research, through the Research Assessment Exercise.

In principle conservatoires are autonomous in their design of curricula. The UK conservatoires have a two-cycle system: a four-year bachelor's degree (BMus), and a two-year master's degree (MMus). PhD routes are now available in several institutions. Like the situation in France, there is no relation between quality assurance, accreditation and funding in the UK. Similarly, conservatoires have increasingly to keep track of their former students in order to demonstrate their presence in the music profession in significant numbers.

Czech Republic

In the Czech Republic professional training for musicians is provided from the age of fourteen on, when students can enter a six-year programme at a conservatoire, meaning in this context not higher education study, but a study after which a student can enter higher education. A diploma of a Czech conservatoire qualifies

students for instrumental and vocal teaching in a music school. Graduates can enter higher education in both Prague and Brno. These two academies in the Czech Republic offer tuition in the three-cycle system. Bachelor's studies take three years and master's studies two years. The two academies are state-funded and curricula for professional music training are controlled by the state.

Iceland
Iceland recently saw major developments within higher education in music. The Iceland Academy of Arts was founded in 1999, offering higher education in the visual arts, drama, design, architecture and music. The department of music has existed since 2001. Right from the beginning, the Academy shaped its curricula in accordance with the structure of the Bologna process. Currently the department of music offers a three-year bachelor's degree and a master's degree has been offered as of September 2008. The Iceland Academy is government-funded and the government has set up a loan system for music students who seek further studies abroad.

The Netherlands
The nine Dutch conservatoires are embedded in professional universities, sometimes mono-sectoral (i.e. only offering disciplines within the arts), sometimes multi-sectoral, offering various other disciplines. The bachelor-master (BA/MA) system has recently been implemented in the Netherlands, and the recognition of the master's degree in the arts has only been in existence since 2007. The first cycle has a duration of four years, the second cycle of two years. Higher music education in the Netherlands is state-funded and curricula are partly controlled by the state, meaning that conservatoires have to design their curricula initially in accordance with national descriptors. Training profiles that serve this are described in terms of competences for the music profession. Institutions have to develop their curricula within the framework of these profiles, although they are free in their approaches to development.

A new accreditation system is currently being implemented in the Netherlands. Not gaining the required accreditation can have far-reaching consequences for conservatoires, namely withdrawal of government funding and hence closure of the institution.

3.2.2 Systems for training music teachers

For many musicians teaching is an important area of engagement but professional teachers' training is not offered by all conservatoires. The situation is quite diverse and different per country. Training for instrumental and vocal teachers in music schools or private practices is offered by quite a few conservatoires, but not by all.

Classroom music teachers' training is also sometimes offered by conservatoires but in some countries this is only offered by universities. A description of some main characteristics per country is to be found below. Since one of the learning biographies portrays a music educator who was trained in Austria, Austria is also included in this overview.

France

Teacher training for instrumental teachers in conservatoires is provided at the highest level (CA or Certificat d'Aptitude) by the two national conservatoires in a two-year course that follows the current four-year undergraduate programme, whereas the two-year CEFEDEM course trains for the DE or Diplôme d'Etat. Discussion is still under way as to the level of these two certificates within the bachelor-master system. It is made yet more complex because these are both linked to the civil service, which is the domain of the Interior Ministry, and at present the diplomas granted by the CEFEDEM are only considered to be worth two years of higher education. The decision to grant the DE the level of a bachelor's degree would thus have far-reaching financial consequences which the state is not ready to accept.

Teacher training for music teachers in general secondary school education is provided by universities under the aegis of the ministry of Education, though often students may take additional courses in local conservatoires. Aside from the specific degree programmes, students must pass the CAPES or Agrégation (higher level), a competitive national examination based on the number of positions available. Those succeeding have little choice as to the geographic location of their teaching assignments, and they are granted lifetime civil service status.

Teaching, performing, research, and individual projects required by the CEFEDEM and the national conservatoires pay attention to formal and non-formal settings, providing opportunities to work on interdisciplinary projects, specific target groups or community projects.

Germany

Music teachers can be trained in universities, Musikhochschulen and some universities of applied sciences. Musikhochschulen offer training for both instrumental and vocal teachers as well as for classroom music teachers. Classroom music teachers qualified via a diploma ('Staatsexamen') of a Musikhochschule are licenced to teach in upper secondary schools (comprehensive school or gymnasium). Students can also choose to study for a qualification to teach at lower levels (until the tenth class in the German system).

Furthermore, in all 16 Bundesländer the Musikhochschulen are obliged to offer programmes for continuing education, where music teachers both in general education and music schools can take part, and including the participation of recent graduates.

Until recently the areas of performing and teaching were quite separated in German higher music education, not so much mirroring the current state of affairs in the labour market. The tendency more and more is that graduate performing musicians use additional programmes to gain pedagogical competences and qualifications. There are many networks between Musikhochschulen and schools or orchestras for joint educational work. Students are much involved in work-based practice.

United Kingdom

Education for music teachers is provided by universities and music colleges. Students follow first an undergraduate (BMus) course, and after that they have to take a postgraduate course in education (PGCE) in order to be certified to teach as an instrumental or vocal teacher in a school. There is no absolute requirement for a teaching qualification as there is with classroom teaching and there are still many people teaching instruments in school without any teaching qualification. An increasing number of schemes support the development of instrumental teachers without their necessarily reaching qualified teacher status.

It is interesting to note that government funding of conservatoires excludes the training of teachers. Conservatoires need to focus on performance studies and public funding basically prevents them offering courses for music teachers to attain Qualified Teacher Status. Most conservatoires however recognise the needs for pedagogical skills and offer appropriate subjects in their curricula. Inevitably they are accountable to quality assurance bodies regarding teacher development and qualifications.

The training for teaching in secondary schools follows another path, where students first follow a specialist undergraduate course at a university or music college followed by a one-year postgraduate certificate in education. Continuing professional development for both types of teachers in state schools is offered through the employer. Institutions offering music teachers' training are required to have formal links with schools in their area in order to provide professional experience for their students.

Czech Republic

Classroom music teachers' training is not provided in conservatoires or the two music academies of music, but it takes place at the pedagogical faculty of a university.

Iceland

Music teachers for primary education can be trained at the Icelandic Teacher Training College and for both primary and secondary education in the Iceland Academy of the Arts. In the latter case they need to gain an additional certificate after obtaining their bachelor's diploma through an extra year of work.

Instrumental and vocal teachers who teach in music schools are trained in the Academy.

Icelandic law does not require instrumental and vocal teachers to be formally licensed, but the Iceland Academy of the Arts offers a two-year training within the BMus programme. This reflects the professional life the graduates are most likely to enter. The academy offers a one-year post-bachelor's course for artists in order to obtain a classroom teacher qualification as well as several other skills-based courses for musicians. The Iceland Academy of the Arts has many external connections, for example with children's choirs, the state opera, the national symphony orchestra and ensembles for new music. Students are involved in these networks through internships.

The Netherlands

Music teachers for the classroom, as well as for instrumental and vocal teaching in music schools, are trained at conservatoires. For classroom music teachers a Bachelor of Music in Education is offered, for instrumental teachers a Bachelor in Music. In both cases the (first cycle) training takes four years.

For classroom music teacher training separate profiles and descriptors have been developed, as is also the case with the Bachelor in Music. Musicians wishing to be qualified to teach an instrument or the voice in a music school need to take extra tuition via an addendum for pedagogical competences within their bachelor's of music study.

Continuing education is mostly offered in the Netherlands on an *ad hoc* basis in relation to specific needs. Internships and placements in schools and music schools are an integral part of the curricula for both classroom teachers and instrumental and vocal teachers. With the broadening of professional practices there is an increasing number of student internships in concert venues, community settings etc.

Austria

The Austrian system comprises music universities (former Musikhochschulen) and Konservatorien. Both Konservatorien and Music Universities, which, as outlined earlier, need to be regarded under the broad definition of 'conservatoire' in the context of this study, offer training for instrumental and vocal teachers. The music universities in Austria, who offer three-cycle studies, have separate departments for performance and education, but, due to issues of employability, there are more and more 'mixtures' to be seen (this can be compared with the situation in Germany). Formal links with music schools exist; those students in the music education department training to become an instrumental or vocal teacher have a practical internship in music schools.

The training of classroom music teachers takes place at pedagogical academies and in the three music universities (Vienna, Salzburg and Graz). The curricula are

no longer controlled by the state; the universities have their own autonomy. There are strong connections between the universities (especially Vienna) and the professional field through joint projects, although they take place on an incidental basis and not formally. Students and former students are involved in these programmes.

3.3 The need for change

3.3.1 Facing the new European reality

Conservatoires in Europe have been slow at responding to change, as will be explored further in this chapter. To illustrate this, the report of an international evaluating committee visiting the Dutch conservatoires in 2004 was given the title 'Conservatoires in Transition' (HBO Raad 2004). This title was not without reason. The overall remarks of the committee included some issues of particular interest, which have been recognised earlier on a European level through research into the needs of conservatoire graduates, described under 3.3.2.

The committee felt that it was not always evident that the conservatoires in the Netherlands were able to articulate a vision, demonstrating an informed response to the context in which the institutions found themselves and the subsequent opportunities for the future employment of their graduates, despite the fact that conservatoires recognized the emergence of 'a new type of student'. Although some students expressed an interest in cross-genre and cross-arts activities, and the schools had the potential and opportunity for developing this, schools' response was judged as poor and sometimes even conservative. Lifelong learning was mainly addressed in an incidental way and not necessarily underpinned by a clear vision. Good practices were observed however in terms of the development of competence-based curricula, required in higher education in the Netherlands.

Quality

The observations described above throw up an old, but still relevant question in higher music education, which is 'what defines quality and how to measure it'. The subject area of music has an intrinsic obsession with demonstrating artistic quality, where students perform for juries, where auditions need to be taken in order to gain a position in an orchestra, and where musicians are constantly judged by the audiences (AEC 2007a).

As the Bologna process also has implications for higher music education in relation to quality assurance and bearing in mind the significance of this topic, many conservatoires welcomed the initiative of the AEC for the project 'Accreditation in European Professional Music Training', which finished in June 2007. The aim of the project was "to improve the overall quality of professional

music training in higher education in Europe and to facilitate the national and trans-national recognition of studies and qualifications in the field of music through the development of a European approach to external quality assurance and accreditation in this sector" (ibid, p. 5). Basically the AEC, consisting of more than 250 members (i.e. mainly institutions for higher music education) in all European countries, acted pro-actively; better to have a well developed proposal for quality assurance of professional music training instead of having to wait for possible bureaucratic processes based on inflexible criteria and procedures *imposed* upon higher music education. The working group engaged with the subject formulated a set of common European criteria and procedures for quality assurance and accreditation in music study, thereby taking into account its specific characteristics and cultural diversity, and these were tested through four test visits in Germany, Norway, Italy and the Czech Republic.

Renshaw (2005a) foresaw similar problems as tackled by the AEC, warning:

> Knowledge, understanding, skills and professional attitudes form the bedrock of learning in higher education, but the ways in which they are defined and acquired can too readily be undermined by the perceived expectations of Quality Assurance and performance management. An organic approach to curriculum and institutional development, which depends partly on the fostering of an institutional conversation, does not fit comfortably within a mechanistic system of controlling and managing knowledge (p. 14).

The committee measuring 'quality' in the Netherlands argued that, where quality in the domain of higher music education always refers to 'artistic quality', traditionally relating to the quality of musical performance, it was time to make a shift to a more plural use of the word, where quality, or rather 'qualities' could and should relate to different contexts. This statement also echoes Renshaw (2007) who stresses the two overriding principles for 'quality music experience', consisting of fitness for purpose and relevance to context; "music activities can only be judged fairly by the appropriateness of their aims and the way in which they make meaningful connections to their particular context"(p. 37). As examples of cases where qualitatively different judgements which would be valid, he mentions an open-access ensemble performing a genre-free collaborative composition in a club for young people; a violinist performing a concerto in a concert hall or the experimental work of a sound and image lab for young musicians, visual artists, singers, DJs and programmers. Renshaw considers:

> Finding ways of managing the apparent paradox between Quality and quality, and between explicit and tacit knowledge, is critical to the future work of higher arts education institutions. Conversations involving artists and teachers are absolutely essential if the integrity of artistic engagement is not to be destroyed (p. 14).

Renshaw's approach is quite similar to the remarks made in the EUA report 'Trends V' (Crosier *et al*. 2007) on the definition of quality on European university level described in 2.2.1. The quality assurance working group of the AEC (AEC 2007a) argues that, as the quality of a piece of art is inherent in the art work itself, no general norms can be defined for musical quality; "The artistic experience and expectations embedded in a musical tradition form the backdrop towards which musical quality can be assessed" (p. 9).

3.3.2 Requirements for successful professional integration

How successful are conservatoires in preparing their students for a future professional life, which is complex and multi-dimensional? What do graduates need once they enter the profession and how do conservatoires respond to these needs?

Dealing with graduates' needs

Qualitative research into continuing professional development for musicians and the needs of graduates (Smilde 2000 and Lafourcade and Smilde 2001) shows that graduates encounter a variety of problems.

Four important areas of need for skills were outlined as a result of a small scale research project among former violin students and graduating violin students of nine European conservatoires which were geographically widely spread.[2] These included performing and pedagogic skills, *life skills* and information exchange, 'life skills' ranging from management, marketing and stage presentation to for example health-related skills (Smilde 2000).

These areas of skills were taken as a starting point for a wider research in the project *Promuse* (Lafourcade and Smilde 2001, see also chapter I) where former students of conservatoires in the EU were asked about their professional life and needs after graduation. A wide variety of issues were raised in the responses, nearly all of which related to finding (or generating) work. The students mentioned the fact that they had not gained enough experience in the professional world before graduation. Some of them undertook additional work after graduation outside their field of study.

The top skills that they had missed *during* training at the conservatoire were health-related skills, improvisation and participation in chamber music and larger ensemble performance. The top skills that, according to the respondents, should be offered *after* graduation were further instrumental skills and technical training, marketing and further development of teaching skills. The need for skills in management was often mentioned as well, together with skills for leading cross-arts workshops. The main thrust in the response was a strong need for life skills (Knight 2001).

In the *Promuse* research, questionnaires were sent out to former students and providers of continuing education, the last category consisting of 'providing conservatoires' and 'other providers'. It was hoped that information could be gained about what provision existed, what the offerings of the conservatoires and other providers included, what the needs of former students were and, importantly, whether there was a match perceived between needs and provision (ibid).

As the response rate of the non-conservatoire providers was very low (13.3 %), only the provision of the conservatoires (response rate 62.4 %) was compared to the needs of former students (response rate 40.5 %) and a total mismatch emerged when the data were processed. The highest priority in needs felt by the students, namely life skills, was the lowest priority of the conservatoires, in terms of provision. Information exchange was at the top of the conservatoires' list and at the bottom of the students' wishes. Needs and provisions on the second place and third place, that is performance skills and pedagogical skills, matched. One of the explanations for the mismatch mentioned above might be the low value given by the conservatoires to the opinion of former students when deciding on provision. Conservatoires indicated that in order to make a decision about provision, the order of criteria consisted of the availability of funding, the availability of staff, the conservatoires' *own perception* of their former students' needs, the opinion of their own staff and only lastly they would consider asking the former students themselves about their needs (Knight 2001).

The outcomes of this research are striking, although careful consideration is needed. The response rate of students was low, mainly because a number of conservatoires did not give permission to the research group to approach their former students directly, and promised to do it themselves. Thus no control could be exerted about the amount of students approached and as a result some answers were only received after the deadline for processing the answers of the questionnaires.

Staff development

The same research looked, with the help of questionnaires, into (teaching) staff development within conservatoires. The response rate was 60.32%. This additional questionnaire was decided upon by the research group as it was argued that the role of teaching staff is pivotal in teaching students to learn to connect with the outside world. The questionnaire was sent out to all AEC member conservatoires in Europe, thereby reaching a wider number of institutions then just those in the EU.

The answers of the respondents resulted in some interesting observations. Schools turned out to be pro-active in their methods to define needs for staff development; however only rarely was information obtained through student evaluations used in order to establish needs for staff development. Moreover, only one respondent regarded international staff mobility (teachers' exchanges between

European conservatoires) as a form of staff development. Only in three cases out of 76 was staff development regarded as compulsory. Conservatoires considered the most important future needs for their staff as new pedagogical skills, like team-teaching, acting as a coach etc. and secondly, technology (Smilde 2001).

Research in the UK

A third interesting source of information about the professional integration of conservatoire graduates is the research carried out by Youth Music (2002). Young professional musicians in the UK were approached, along with music students and employers, and the outcomes were similar to the previously described research. Professional musicians felt that the most important skills a musician needs are artistic skills, communication skills, business skills and teaching skills. They would like to improve their skills in the areas of (instrumental and vocal) technique, composition and music technology, improvisation, networking and leadership. Conservatoire students indicated that they wanted to learn at the conservatoire about career options *other* than just a performing career, about networking, communication and presentation.

Employers (from orchestras, ensembles and opera companies as well as those working in education and the community) also stressed the importance of values, such as a strong commitment, enthusiasm and dedication. Multi-talented musicians, able to work in more than one area, were valued highly and also knowledge of music from other cultures was considered very important. The main problems for musicians starting out in their careers were, according to the employers, lack of orchestral experience, inadequate sight-reading skills and a poor ability to use one's antennae. Mentoring by experienced musicians, job shadowing, placing more emphasis on obtaining life skills, apprenticeship possibilities and placements in order to gain more work experience during courses in and outside the conservatoire, were regarded as helpful tools for a smooth professional integration.

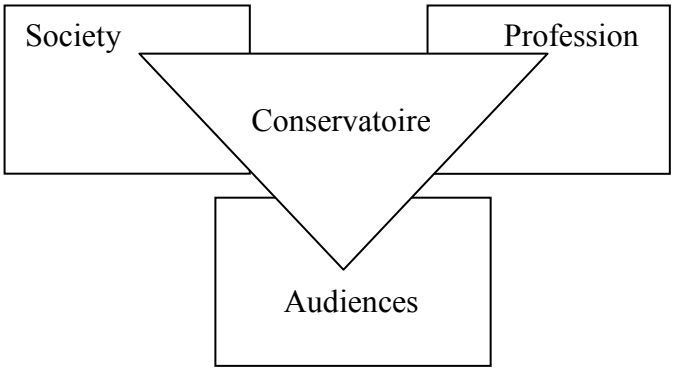
3.4 Conservatoires' response

What does this all mean for conservatoires? Relevance to societal change of both the contents and the form of the education seems fundamental as well as a strong system of track-keeping of conservatoires' former students and investigation into the changing labour market of professional musicians. Sound alumni policies as well as a relevant system for professional integration are required.

3.4.1 Relevance to society

The conservatoire finds itself engaged in a constant three-dimensional dialogue, having to take the initiative, relate and respond to societal trends and changes, real

and virtual audiences, and to the music profession. Thus the conservatoire needs to strike a delicate balance between taking into consideration and adjusting to the realities of the post-modern, multicultural and technological society, and the implications these have both for educating the future musician and for the profession as a whole (Amussen and Smilde 2007).



Source: thematic report of the *Polifonia* profession working group, p. 3.

Keeping data on the (kind of) employment of musicians is very important in order to be pro-active in adapting to change in the musical landscape. Youth Music (2002) concludes:

> The wide range of musical genres within the music industry presents training institutions with choices relating to the scope and diversity of the courses they offer. The training needs of different genres, and the artistic expression within a genre may require different patterns of organisation. For the training sector to assume greater responsibility for the whole range of training needs, a collaborative approach will be required on the part of individual institutions. How far can the training sector assume responsibility for the needs of the industry across the whole range of genres and musical expression? What measures might be taken to encourage and facilitate greater collaboration between those working in different musical genres, across art forms, and in different academic or professional disciplines? (p. 30)

In the light of these findings conservatoires are recommended to provide education that offers quality, accessibility, diversity and flexibility. They are encouraged to provide a wider curriculum through diverse music activities in which the students will be engaged. Employers, especially those who are not satisfied with their

employees' skills, are recommended to collaborate with conservatoires and provide more training opportunities for professional development (ibid).

The recommendations to conservatoires made in the *Promuse* report (Smilde 2001) included three areas of focus:

1. Strengthening collaboration between conservatoires and the professional field, through:
    - Research into the labour market;
    - Information exchange;
    - Engaging student assistants in a context of mutual learning;
    - Mentoring;
    - Shared responsibility for continuing professional development.
2. Common policies on continuing education and staff development, through:
    - Keeping track of former students as a tool for defining needs;
    - Investigating staff development, adapted to (former) students' needs;
    - Considering students and staff as a joint part of a learning environment;
    - Redefining the role of the teacher;
    - Using a staff appraisal system;
    - Allocation of funding for staff development.
3. Proposals for innovative curriculum development, through:
    - An organic curriculum underpinned by lifelong learning;
    - Continuing professional development for students and former students;
    - Matching former students' needs with the overall curriculum.

3.4.2 Alumni policies

The dialogue with alumni is important for provision of continuous information about the relevance of the curricula and changing needs in the profession to which alumni (musicians) will need to adapt. Moreover, former students are eager to stay in contact with their school, and appreciate being informed by their former school (Lafourcade and Smilde 2001).

What is the state of affairs of alumni policies and programmes in Europe? Within the context of the *Polifonia* thematic network of the AEC, the working group on the music profession conducted in 2006 a study of alumni policies in European conservatoires. While such policies are prevalent in North American institutions of higher education, where they serve in the first place as fundraising vehicles and secondly to support the development of a career service network, this phenomenon is a relatively recent one in Europe and responds to different perceived needs. The 50% response rate (98 institutions in Europe) to the AEC questionnaire showed that

33% of all institutions responding had instituted alumni policies, mostly within the last five years, and 41% intended to establish an alumni policy in the near future. 27% of the institutions had no alumni policy and had no plans to establish one. The primary reasons given for the establishment of such policies included:

- Networking opportunities for students, teachers and graduates;
- Feedback from graduates on training received;
- Feedback on graduates' careers and thus developments within the music profession;
- Opportunities to provide current students with contacts in the profession;
- PR and marketing opportunities;
- Potential funding sources, legal requirements (more rarely).

The potential benefits to alumni were seen as, for example, the possibility of developing a professional network, lifelong learning opportunities, and access to facilities or resources at an institution (like library, career service, instrument loans).

The response rate to alumni inquiries was generally considered lower than expected by the institutions involved, either because alumni policies were seen as too recent, institutions were not pro-active enough, or alumni did not perceive the direct benefits to being involved in such policies (Amussen and Smilde 2007). Another issue to bear in mind is that many alumni are untraceable, largely because they were at the institutions as a student coming from abroad.

3.4.3 Two examples of good practice

Not only alumni policies are taking shape in Europe, but also at a modest pace conservatoires are developing career centres or engaging in systematic research into the labour market. Two examples of good practice are described below: the Communications Department of the Royal College of Music in London and the 'Observatoire' for Professional Integration and the Professions at the Conservatoire National Supérieur de Musique et de Danse in Paris.

Communications Department of the Royal College of Music in London

The RCM Communications Department (formerly Woodhouse Centre) was founded in 1999. It is a career service centre which gives advice to students and supports them to acquire, develop and create opportunities for professional work. It offers opportunities to perform, teach and participate in 'outreach' (i.e. community) work, provides advice on matters like preparing effective CV's and publicity materials and gives guidance on self-management and business issues. Job opportunities are brought to the attention of students and graduates of the RCM.

An interesting component of the service of the department is the guidance offered to work as a volunteer in organisations in order to get behind the scenes of the

music business and also strengthening such transferable skills as teamwork, organisational skills and leadership skills.

Observatoire for Professional Integration and the Professions at the Paris Conservatoire
Founded in 2004 as part of the Division of External Affairs, the mission of the Observatoire is to track the integration of alumni within the profession, to study evolutions in the profession and the kinds of employment available, to create a methodology, and, in the future, to create an alumni data base and dedicated web site.

The results of studies conducted enable the Paris Conservatoire to adjust the curriculum to professional realities and to optimize both tools and activities which can facilitate students' entry into the profession. The areas of study include professional activities, annual remuneration, geographic situations, types of contracts, legal status (tenured, non-tenured), benefits gained from the so-called French 'intermittent' unemployment scheme, and use of artistic agents to further musicians' careers.

The Observatoire first defines the target population with the help of school records and academic assistants and then designs a specific questionnaire. Telephone interviews are made, and results are then analysed and synthesized.

To conclude, appropriate strategies for strengthening the professional relevance of conservatoires, recommended by the *Polifonia* profession working group, included: adopting the concept of the conservatoire as an artistic model and leader; being a resource for artists; offering an open and innovative learning environment; being a partner in continuous dialogue with alumni and the profession; and finally, creating an institution whose mission is relevant, coherent, and adapted to professional realities (Amussen and Smilde 2007).

This does not contradict a new attitude towards learning. It is clear that the Lisbon Strategy (see also 2.2.1) is also very relevant for music. Due to the changing world and also partly initiated by the European Commission, higher music education must respond to new demands. Conservatoires will have to engage themselves with the requirements of accreditation of prior experiential learning. Recognizing prior learning includes acknowledgement of the fact that learning takes place in many contexts and that this has its implications for the design of curricula in terms of structure, delivery and assessment (Crosier *et al*. 2007, p. 60).

1 Within the Erasmus Thematic Network of Music *Polifonia* a working group has engaged itself with research into pre-college training in music. Results can be found on the website of the thematic network.

2 They were in Bucharest, Geneva, Groningen, Helsinki, Lisbon, London, Madrid, Paris and Rostock (see also chapter I).

IV Theoretical and Conceptual Framework for Lifelong Learning in Music

Learning is a lifelong process that is not limited to educational settings but is limited to the scope of our identities.

Etienne Wenger (1998): 'Communities of Practice', p. 273.

4.1 The concept of lifelong learning

The theoretical and conceptual framework for lifelong learning in music explores the literature that informed the research questions underpinning the interviews for the learning biographies of musicians as 'lifelong learners'. First the definition of lifelong learning and its characteristics are addressed in general terms. Second, the range of competences required by today's musicians is described. They comprise knowledge, values and skills, including 'knowing that', 'knowing how' and tacit knowledge. Finally, insight into musicians' learning styles leads to an exploration of the implications for musicians' education.

4.1.1 Definitions and characteristics

Lifelong learning is a dynamic concept centrally concerned with establishing different ways of responding to change. It may be defined as a concept spanning an entire lifetime in a process of "transforming experience into knowledge, skills, attitudes, values, emotions, beliefs and the senses" (Jarvis 2002, p. 60). Learning includes all knowledge, skills and attitudes which extend beyond the formal education system. In a world of rapid change people learn all the time from changing circumstances, thus creating new potential learning experiences from which people continue to learn throughout their lives.

Lifelong learning can be seen as a conceptual framework that reflects the aims and implications of a knowledge society. The lifelong learning concept goes further than 'permanent education'; it is an important conceptual framework for

strengthening people's employability, adaptability and responsiveness. Rapid changes call for the constant refreshment of knowledge and skills. The innovative dimension of the lifelong learning concept lies in a new approach to the process and context of learning, where learning is perceived as a 'continuum' containing all purposeful learning activity throughout a person's life (Fragoulis 2002).

Characteristics important to the concept of lifelong learning include, in addition to a distinction between formal, non-formal and informal learning, an emphasis on 'learning' as opposed to 'training'; different approaches to learning, including for example learning which is related to the context; the combination of professional and personal development and the use of context related assessment.

The Communication of the European Union states that lifelong learning addresses

> (...) acquiring and updating all kinds of abilities, interests, knowledge and qualifications from the pre-school years to post-retirement, promoting the development of knowledge and competences that will enable each citizen to adapt to the knowledge-based society and actively participate in all spheres of social and economic life, taking more control of his or her future.

while

> (…) valuing all forms of learning, including formal learning, such as a degree course followed at university; non-formal learning, such as vocational skills acquired at the workplace; and informal learning, such as inter-generational learning, for example where parents learn to use ICT through their children, or learning how to play an instrument together with friends (European Commission 2001).

4.1.2 Approaches to learning

A flexible learning system, which facilitates the transition from education to work and vice versa, promoting an integrated approach between formal, non-formal and informal learning routes is fundamental to the conceptual framework of lifelong learning. This asks for the acquisition of key skills and a broad competence base, while using interdisciplinary approaches and modes of learning that encourage individuals to learn in an autonomous and creative manner. Learning processes should thus transform the teaching/learning relationship as an active interaction facilitating the creative use of knowledge.

Formal education is no longer sufficient to cope with the rapid pace of change (Fragoulis 2002). Developing competences[1] is not possible outside a social context and without engaging different actors. An 'interactive scenario' unfolds within the contexts in which people learn (Klarus 2002).

Reflective practice

Reflective practice is at the core of different forms of lifelong learning. Its definition and impact is described by Schön (1983), who stresses knowledge which is implicit in practitioners' patterns of action, stating that "even when a practitioner makes conscious use of research-based theories and techniques, he is dependent on tacit recognitions, judgements and skilful performances" (p. 50). Schön sees critical reflection as central to the art through which practitioners sometimes cope with 'divergent' situations in practice (p. 60). Critical reflection can give the practitioner the opportunity to mark out a new sense of situations. Within the areas of continuing professional development, informal learning and adult education there is a strong interest in modes of learning that are connected to reflective practice (Renshaw 2005).

Learning at its best is closely connected to identity; for many students however there appears to be a conflicting choice between learning and a meaningful identity (Wenger 1998). Wenger observes that, "what appears to be a lack of interest in learning may therefore not reflect a resistance to learning or an inability to learn, but it may reflect a genuine thirst for learning of a kind that engages one's identity on a meaningful trajectory and affords some ownership of meaning" (p. 270).

Assessment and portfolio

The diversity of learning activities within the concept of lifelong learning has implications for forms of assessment. Non-formal learning can be assessed in work-related situations and through assessing personal development. While considering context-related assessment it is important to realise that key qualifications[2] of lifelong learners lie less in their knowledge of facts, theories and rules, in the knowing *that*, than in their ability to apply this knowledge to specific social, organisational and technological settings, in the knowing *how* (Bjørnåvold 2002, p. 125).

The questions of how to define and develop key qualifications and how to assess non-formal learning are closely related. Key qualifications which can be assessed can be defined as "a set of learning objectives, applicable at various levels, relevant to individuals and organisations" (Bjørnåvold 2002, p. 125). They can be guiding principles for learning and the linking of formal and non-formal learning domains (ibid, p. 124/5).

A holistic model for competence assessment in higher education of Hager *et al.* (1994), where the authors distinguish ethics, knowledge, insight, problem-solving, technical skills and attitudes, is addressed by Klarus (2002), who argues that a holistic educational model presupposes a framework for competence assessment which is integrated and comprehensive. Characteristics to be determined in such a model include that it is problem-oriented and interdisciplinary and encompasses the actual practice in which groups of competences are assessed. It is a method aiming at different situations and thus having a transfer value (p. 262).

An important assessment instrument within the framework of lifelong learning is the *portfolio*, meaning a record of achievement, including information about assignments that have been fulfilled, realised projects and other work and life experiences. Portfolios can be updated throughout life, when additional learning has taken place. Both formal and non-formal qualifications can be summarised in portfolios (Van Ravens 2002; Van der Kamp 2006). The portfolio is an important instrument within the methods used in measuring the acquirement of prior experiential learning (APEL), where narrative interviews with participants about their learning biographies and competences can take place and learners can reflect upon their learning through self-assessments (Van der Kamp 2006).

4.1.3 Professional and personal development

Lifelong learning should be understood in a much broader sense than merely 'continuing education'; it is important to be engaged in the *attitude* of lifelong learning ('from cradle to grave') from a very early age, in order to become a real 'lifelong learner' (Niklasson 2002). Learning should not only be lifelong, but also *lifewide,* embracing a breadth and depth of perspective, rather than 'just' a horizontal or linear approach.

Within the concept of lifelong and lifewide learning, the learners' professional development is closely connected to their personal development, emerging from an increasing awareness of their (professional) identity (see also 4.2.4.1). There is an increasing need for and interest in forms of continuing professional development that combine further professional development with the updating of skills and practical implementation, as well as the exploration of people's personal pathways of learning and development.

4.1.4 Life course and life phases

The relationship between personal and professional development can be further explored by the use of life span psychology, which can be described as the identification of various life stages and their characteristics, leading to conclusions about perspectives on education and learning within one's life, where especially transition points are of interest (Illeris 2004). The life phases used in such research start with childhood, from birth till the beginning of puberty, then youth, from puberty on until adulthood, finishing somewhere between the age of 20 and 35 and centring on the development of a personal identity. Adulthood follows, continuing till the 'life turn', described as a transition from adulthood to mature adulthood, stretching between ages of 45 to 65. Mature adulthood, finally, lasts till death.

Illeris draws on Piaget's theory describing the different life stages, starting with *childhood* as a period of assimilative learning processes; motor and linguistic

development, acquisition of symbol management (like reading and writing), and knowledge of the surrounding world are at the core. Accommodation (adaptation of the individual to the environment) in childhood learning is connected to identity development (p. 212). Constructing one's own identity is at the core of the phase of *youth*. The nature of the process is accommodative. The young person must find his or her own way through his choices and is not 'hindered' anymore by expectations, norms and demands stemming from past traditions. For young people in the phase of youth, the identity process is more important and urgent than career orientation:

> Whereas childhood is a time for constructive assimilative learning, youth is a period for major accommodations in which, one by one, profound changes and reconstructions are made to the knowledge structures and emotional patterns with regard to identity in a broad sense and to educational and social relationships. And the reflexivity that is so characteristic of late modernity where it is always the individuals' relationship to him- or herself that is the focal point of learning, unfolds without doubt most dramatically in the years of youth as an essential yet enormously taxing tool for the identity process (Illeris 2004, p. 216).

Adults pursue their life goals; their ambition is striving to realise clear life aims, taking continual societal changes and unpredictability of the future into account. Life seems "the unending succession of apparent choices" (ibid, p. 217). Gardner (1993) speaks about "intuitive and reflective wisdom" of mature adults, arguing that, "a particular combination of youth and maturity is an amalgam that can occur during a relatively small window of the life span" (p. 126).

Giddens (1991) endorses Illeris' view on developing identity and the observation that the lifespan becomes less and less determined by factors of pre-established ties with other individuals and groups. 'Modernity' leads more and more to the distancing of the lifespan from the life cycle of the generations:

> The idea of the 'life cycle' indeed, makes very little sense once the connections between the individual life and the interchange of the generations have been broken (...) A generation is a distinct kinship cohort or order which sets the individual's life within a sequence of collective transitions. In modern times, however, the concept of 'generation' increasingly makes sense only against the backdrop of standardised time. We speak, in other words, of the 'generation of the 1950s', 'the generation of the 1960s' and so forth. Temporal succession in this sense retains little of the resonance of collective processes of transition characteristic of earlier eras. In traditional contexts, the life cycle carries strong connotations of renewal, since each generation in some substantial part rediscovers and relives modes of life of its forerunners. Renewal loses most of its meaning in the settings of high modernity where practices are repeated only in so far as they are reflexively justifiable (p. 146).

Kohli (1985) points out that the institutionalisation of the life course is related on the one hand to the background of a regulated labour market (for example school systems) and on the other to 'subjective' biographical perspectives. He points out

that the life course in western society is divided into three phases: that of preparation (childhood, youth and adolescence), that of activity (working life) and that of rest (retirement). This model is merely defined by institutional classification (Alheit and Dausien 2002). However, the role of education is no longer restricted to the first phase of the life course but permeates all aspects. Within this context a person's development, in the sense of 'maturing', becomes a lifelong process (Kohli 1985, p. 24).

This view is taken further by Alheit and Dausien (2002) who argue that the time span of learning processes need not always be considered in the horizontal terms of the life span; they can be separated. The quantitative measurement of lifespan is less relevant than the qualitative aspect of life-time processes and their social structuring, held together by biographical knowledge.

4.2 Knowledge, skills and values necessary to function creatively as a (contemporary) musician

How do these components of lifelong learning relate to the contexts in which today's professional musicians operate? What knowledge, values and skills are required to function effectively and creatively as a contemporary musician?

4.2.1 Knowledge and understanding

As argued in 4.1.2, while people are learning, the 'knowing that' goes hand in hand with the 'knowing how'. Knowledge and understanding of a number of perceived important theories, skills and values in the professional lives of musicians are elucidated below.

4.2.1.1 Generic skills and metacognition

In order to meet the demands of today's music industry, musicians need to acquire *generic skills* in addition to a high level of musical skills. Generic or transferable skills (also known as key skills or life skills) apply across a variety of life contexts and consist of those extra-musical skills which enable a musician to be adaptive, responsive and responsible. Generic skills include skills of decision making, planning and problem-solving as well as making mature judgements. Key skills and attitudes relevant for musicians are defined by Renshaw (2005) as

- self-knowledge, knowing one's strengths and weaknesses;
- having the imagination, flexibility and initiative to explore new avenues and possibilities in the musical, cultural and educational domains;
- having a reflective and pro-active attitude to one's own practice and to the needs of the market;

- having the motivation to renew one's skills through a coherent, structured system of professional development that is relevant to the changing needs of the music industry (p. 2).

Clearly, generic skills cannot be acquired solely between the walls of the conservatoire in only a formal learning context (Mak 2004).

Generic skills include *metacognition*, which refers to thinking about one's own thoughts and perceptions and involves active control over the process of thinking that is used in learning situations. Metacognitive knowledge is regarded as a condition for the active regulation of thinking (the *metacognitive skills*). Such regulating activities have a relation with decisions people take before, during and after learning and thinking. Examples of regulating activities are orienting, planning, monitoring, evaluating and reflecting. Not only cognitive processes play a role in such activities, but affective processes as well. Examples are self-motivation, perseverance and restricting negative reactions upon failure (Mak 2004).

Hallam (2001) conducted research into the development of metacognition in musicians, and the strategies that they adopt in their preparations for performance. She interviewed 22 professional musicians with high levels of musical expertise. Her research showed extensive metacognitive skills of musicians, like self-awareness of their strengths and weaknesses, knowledge about the nature of different tasks and coping strategies regarding technical matters, performance, concentration, memorization and evaluation (p. 30). Musicians showed a range of strategies for dealing with difficult passages and emphasised the importance of cognitive analysis. A wider analysis showed that musicians have many individual differences regarding approaches of practice, but share a common knowledge base crucial for planning mechanisms for effective practice (p. 37).

Each practitioner, be it a student or a professional musician, needs thorough knowledge of his or her repertoire of strategies, and must be able to control, regulate and exploit them in self-regulated learning. Self-reflection and self-evaluation are crucial to make the most of strategy (Jørgensen 2004). Jørgensen draws on Weinstein and Mayer (1986) by defining effective practice strategies as "thoughts and behaviours that musicians engage in during practice, that are intended to influence their motivational or affective state, or the way in which they select, organise, integrate, and rehearse new knowledge and skills"(p. 85).

Jørgensen (2004) distinguishes two *metacognitive areas,* the first being knowledge about strategies and the second the control and regulation of strategies (p. 97). Hargreaves (1996) speaks about 'levels' of metacognition; at the *symbolic* level there is a strong emphasis of the expressive and emotional power of pieces, composers or performers, and the possibility to reflect upon these experiences and convey them to others; the *systematic* level encompasses a higher level of abstraction, where self-reflection can be guided by universal understandings about music (p. 165/6).

Metacognitive thinking, finally, has two subgoals, 'monitoring evaluate' and 'monitoring diagnose', monitoring referring to one's "on-line awareness of comprehension and task performance" (Cook 1998, p. 51). Monitoring abilities seem to emerge through training and practice.

4.2.1.2 Significance of music and emotional response

Exploring significant musical experiences, Sloboda (2005) discovered a number of interesting outcomes, which seem important to take into account when gaining knowledge about (young) musicians' emotional responses to their own music-making. These are likely to occur in particular contexts, which are almost always informal, and can have long-lasting effects on musical involvement. Negative environmental factors seem to prohibit positive experience. Examples of negative experiences were events in a context of threat, anxiety or humiliation, like singing or performing in front of an audience or teacher:

(…) the likelihood of experiencing positively valued emotional responses from music is a direct function of the degree to which the subject feels relaxed and unthreatened. If someone is feeling frightened, anxious or under threat, this usually means that there are factors in the environment which are dominating the appraisal system, probably because they impinge on significant personal goals (for instance preservation of self-esteem). Under these circumstances the music itself will not be likely to yield appraisal-based emotions. This may be because the appraisals are not undertaken at all (the attention is on the threat-provoking context) or because the appraisals are in some way 'blocked' from access to the system which produces emotional experience (p. 209).

Occasions with significant meaning were informal and took place in a relaxed, non-judgemental atmosphere, and in the company of family or friends. Sloboda did not find a relationship between positive experiences and the amount of prior formal tuition. But what he did find was that often positive experiences preceded the start of formal music lessons and that strong emotional responses to music appeared to underlie the decision to make a career in music (p. 216).

People's emotional responses were of two kinds, first, about the feelings music invoked and second, judgements about the characteristics of the music itself. Looking into the cognitive content of the emotional experience, Sloboda found that music is perceived by listeners either as a *change agent* (changing the listener), or as the intensification or *release of existing emotions* (p. 205):

(…) real musical experiences are embedded in rich social and personal contexts. If we wish to understand more about how musical meanings are acquired, we need to turn to the everyday real-life acts of musical involvement that make up a child's musical life (p. 180).

4.2.1.3 Musical ability

What exactly is 'musical ability', what determines 'talent', a word so often used? Sloboda and Davidson (1996) investigated the development of musical ability of high achievers on the violin, starting from the hypothesis that such accomplishments are the result of specific circumstances. They came to an interesting conclusion:

> The folk psychology of musical ability tends to attribute high levels of performance achievement to 'talent', conceived of as innate, genetically programmed superiority. There is, however, nothing in the nature of either technical or expressive skill that forces this interpretation (p. 173).

Their findings about musical expertise were indeed of another nature, observing that musical expertise is "predicated on the ability to detect and use structure in the material to be handled". Prior relevant knowledge appeared to be crucial in developmental progress of young musicians, allowing new data to be handled more effectively, which would increase the sense of success, which would in turn increase motivation for further cognitive effort (p. 174).

The authors argue that the assumption that high levels of musical accomplishment would necessarily be rare, is a 'myth'. A factor like for instance 'perfect pitch', i.e. the ability to determining immediately the right pitch upon hearing one single tone, is the result of systematic exposure to musical stimuli in early childhood rather than suggesting excellent musicianship (ibid). The authors observe:

> Thus, there is evidence that much learning about music and its structures is something that takes place normally as a result of exposure to the musical products of the culture. We may call this process 'enculturation'. Learning through enculturation may, of course, occur at different rates in different individuals, due to the amount and type of musical material heard, the type and degree of attention given to it, and so on. The point to be made here is that music performance ability builds on a very common human heritage, rather than a rare set of special characteristics (p. 178).

This research into the accomplishment of high achievers on the violin resulted in other interesting outcomes. Parental support seemed relevant in the first place. Often young musicians with parents who were not professional musicians developed better in music compared to children whose parents were professional musicians. They also felt more confident about their playing; according to the authors this might have to do with a lesser amount of criticism such a child might be subject to.

Furthermore it turned out that the child's perception of the teacher was important; being both a good instructor and genuinely interested in the child, and

for older learners it should be someone with high professional qualities. An increasing self-motivation over time was critical as well as both informal and formal practice (with high levels of formal practice).

Musical ability develops regardless of formal tuition; mere exposure to standard musical culture is enough for children to understand and internalise the implicit 'grammar' of music (Sloboda 2005). Musical development needs to happen both on the technical and expressive level. Sloboda draws on the research of Ericsson *et al.* (1993), showing that excellent violinists at the age of 21 had had 10.000 hours of practice, twice as much as a comparison group of average performers. Again:

> The notion that very early achievement is the normal precursor of adult excellence finds very little support in the documented research literature. The child prodigy may be the exception rather than the norm (p. 269).

Early achievements tend to be exaggerated, and as *Wunderkinder* are often adored by the audience, deliberate misrepresentation can also be at stake (Chaffin and Lemieux 2004).

Kemp and Mills (2002) observe that what is often considered as 'talent' relates in reality to manifestations of musical achievement. Like Sloboda (2005), the authors consider that all children have musical potential of different kinds; and some more than others, but first and foremost a child must be given the opportunities to learn music through a supportive environment, for instance with parents singing with them. Only then can aptitude and ability show (Kemp and Mills 2002, p. 4).

Much research into genetically based traits and abilities of talent goes on, but what seems really critical is a capacity for hard work and the ability to concentrate on a particular goal (ibid, p. 19). Expert practice starts with 15 to 30 minutes per day and builds up to four or five hours a day at the age of 21 (Sloboda 2005). Interesting to note is that the best students spend as much time on free exploration of the instrument (like improvisation) as on formal task-oriented practice. The author sees the latter as being important to the technical development and the first encouraging expressive development; successful musicians being those who have been able to achieve a proper balance between these two types of activity (ibid, p. 270). Strong predictors for success are the "pre-instruction motivational variable and amount of practice (…) not IQ nor musical aptitude" (Sloboda 1999; Krampe 2006).

A strong relationship between achievement and efficiency of practice seems relevant. The '10 year rule' (Gardner 1993; Chaffin and Lemieux 2004), entailing that a minimum of ten years needs to be spent in order to become an expert in any field, means that a minimum amount of 10.000 hours of practice is required before one can start a professional (performing) career in music (Chaffin and Lemieux 2004, p. 20). It seems that after the age of 22 violinists reduce their practice and that it drops further during adulthood, when they focus more on chamber music (Krampe 2006).

Manturewka (2006) found through biographical research that 16 years of systematic training under a qualified teacher are required in order to become professionally prepared in music. She did not find that the time spent on practice was crucial, but more so the personal motivation and the personality, musical competence and "socio-professional prestige of the teacher, who becomes a 'master' for the aspiring musician" (p. 33). Her hypothesis is that if musical training starts after the age of nine, the career will not lead to 'mastery', despite the musical abilities and degree of motivation of the learner, making an exception for conductors and composers (ibid, p. 32).

Efficiency of practice remains important throughout the professional lives of musicians. Research into the skills of older high-level pianists is revealing in this context; mental speed and age-related deterioration did not apply to expertise-related tasks which rely on domain specific mechanisms (Krampe 2006). Older pianists maintained the same motor skills as a result of the amount of practice they had invested during the last ten years, whilst of course the practice required maintaining technique increases with age:

> The studies about deliberate practice at different phases of expertise development illustrate that lifelong and continued investment of resources into expertise abilities make older experts, to a large degree, independent of their general intelligence abilities and their age-related declines (ibid, p. 98).

4.2.1.4 Expressivity

Expressivity is not systematically taught. When learning to play a piece of music expressivity often happens by imitating the teacher's playing or by the encouragement by the teacher of the development of an individual's own expressive style, without an immediate model (Sloboda 2005). Juslin *et al.* (2004) introduced an empirically based approach to learning expressivity; 'cognitive feedback'. The authors describe five 'myths' having a negative impact on the teaching of expression in music education, being the assumptions that:

- expressivity is a subjective entity that cannot be studied objectively;
- one must feel the emotions in order to convey it to one's listeners;
- explicit understanding is not beneficial for learning expressivity;
- emotions expressed in music are different from everyday emotions;
- expressive skills cannot be learned (p. 248).

The GERMS model is consequently described, consisting of: Generative rules; Emotional expression; Random fluctuations; Motion principles and Stylistic unexpectedness, serving as resources of expressivity that can be taught separately. This can lead to a performance which conveys the general structure of the music,

expresses emotions, exhibits motor precision, is suggestive of human motion and gesture and "deviates from stylistic expectations in aesthetically pleasant ways" (ibid, p. 254). Feedback learning is important in this context; only detailed knowledge about the relationships between expressive features and their perceptual effects can help the performer to achieve the desired effect on listeners reliably (ibid). The authors make a plea for music education to use theory and findings about expressivity.

4.2.1.5 Health

Many musicians suffer performance related health problems, both physically and mentally (the latter often known as 'stage fright') and the profession appears to be quite secretive about it (Wynn Parry 2004). Musical performance is a psychomotor task, requiring physical actions to achieve a predetermined goal and performers put great pressure on themselves to achieve what they perceive as perfection (West 2004, p. 272). Performance related symptoms of health problems can have a variety of causes, like too much or bad practice, a change of instrument, difficult repertoire and stress of a demanding lifestyle. Apparently the problems among music students are even worse (Wynn Parry 2004, p. 42).

The medical diagnosis is not always clear, many problems are not structurally medical, but certainly performance-related. An example of a problem that occurs regularly is *focal dystonia*, a disorder of sensorimotor integration consisting of a sudden loss of coordination in conjunction with a number of motor skills, the amount of practice being an important factor underlying it. As soloists cannot hide it, they often get increasing symptoms, by practising passages that trigger dystonic movements. A complete recovery is rare, rehabilitation is slow, restrictions may remain, and relapses can occur (ibid, p. 45/47).

A *carpal tunnel syndrome* is also seen regularly, women more suffering from it than men. The median nerve, which runs down the arm and forearm, is compressed at the wrist, leading to pain, numbness and muscle weakness in the forearm and hand. Carpal tunnel syndrome can be successfully cured by an operation.

Also non structural musculoskeletal problems exist, caused by improper technique, a poor posture, misuse of the body, and inappropriate practice procedures and are found especially among musicians who play instruments that are user-unfriendly (like for example the violin and flute). Singers often show poor postures, tense neck and shoulder muscles, due to an inappropriate practice regime and stress. Requirements of amounts of practice which some music schools and conservatoires have can lead to injuries. Seemingly music educators often neglect aspects of prevention, due to a lack of time, or to ignorance (ibid, p. 48/9).

Ear damage is often observed, especially in the group of orchestral musicians. In general the importance of physical fitness for musicians gets too little attention,

although there is a connection between physical exercise, personal well-being and performance (Taylor and Wasley 2004).

Performance anxiety

In addition to physical problems there is also a lot of performance anxiety (stage fright) among performing musicians. It can range from mild to acute feelings of unpleasantness, nervousness and apprehension. It seems that such anxiety manifests itself in childhood and does not change much over the years, unless individuals find ways for coping with it (West 2004, p. 272). People with a low self-esteem tend to be more anxious to perform (Steptoe 1989; Taylor and Wasley 2004).

Performance anxiety shows itself by different physical signs before and during a performance, together with psychological stress, which consists mainly of worry over the performance (Steptoe 1989). Williamon (2004) draws on research of Fishbein *et al*. (1988), showing that 24 % of the orchestral musicians suffer from stage fright on a regular basis, of which 15 % regard it as a limitation to their performance. Anxiety, task difficulty and situational stress lead to a perception of threat, usually linked to "an overestimation of the severity of the feared event" and "an underestimation of coping resources or rescue factors" (ibid, p. 11, drawing on Beck and Emery 1985). It seems that the anxiety is lower when the musician is well prepared, and also can a mild arousal be of benefit to the performance, lead to spontaneity and new musical insights (West 2004).

Other coping strategies which are used are deep breathing, muscle relaxation, but also the use of sedatives and alcohol. Cognitive behaviour therapy, where musicians watched video tapes of their performance and were challenged to replace their negative thought with positive tasks statements for themselves, seemed to work better than extra rehearsal (Steptoe 1989).

Steptoe's (1989) research showed additional results concerning the relationship between stage fright and stress in musicians' careers. Interviewing professional orchestral musicians about their stage fright and dividing them into three groups, consisting of a low-anxious, medium-anxious and high-anxious group, it was established that in the high-anxious group the stage fright went along with a lot of stress about matters like permanent employment, professional competition, payment, and relations with colleagues.

4.2.2 Knowing 'how'

In what way can the knowledge and understanding described above be translated into skills? The domains of skills which are fundamental for a musician to acquire can be described as technical skills, artistic skills, teaching skills and leadership skills. Below a more in-depth description is given of these four interrelated families of skills.

4.2.2.1 Technical skills

Excellent technical skills are first and foremost a *conditio sine qua non* for acquiring musical excellence. Technical achievement is highly related to the amount of practice undertaken (Ericsson *et al.* 1993; Chaffin and Lemieux 2004; Sloboda 2005; Krampe 2006). Advanced musical performance requires high levels of technical skill, not only because of the existing virtuosic repertoire, but also because an excellent technique is necessary for achieving high quality sound. The acquisition of excellent technical skills takes a long time and requires a lot of practice tailored to the specific instrument. The different techniques of the different instruments do not have much in common. Basically, for each instrument a whole set of new motor skills needs to be learned (Sloboda 2005).

4.2.2.2 Artistic skills

The three types of interconnected artistic skills that can be taught and learned are improvisation, sight-reading and expressive skills.

Improvisation
Within the domain of artistic skills *improvisation* is a key skill for musicians. Improvisation is a term that incorporates a multiplicity of musical meanings, behaviours and practices (Kenny and Gellrich 2002). Common to all improvisation is the fact that creative decisions are made through the performance within the performance (compare Schön's 'reflection-in-action' described under 4.2.4). Improvisation can be considered "a performance art *par excellence,* requiring not only a lifetime of preparation across a broad range of musical and non-musical formative experiences, but also a sophisticated and eclectic skill base" (Kenny and Gellrich 2002, p. 117).

Although improvisation requires cognitive skills (for example memory) and motor skills, the most important skills are knowledge-based skills, where the performers bring previously learned material which they have acquired through conscious and deliberate practice, to the performance. Their knowledge skills are typically acquired through "the internalisation of source materials that are idiomatic to individual improvising cultures" (ibid, p. 118).

Sight-reading
This theory is endorsed by Thompson and Lehmann (2004) who investigated the connection between improvisation and sight-reading. Seemingly taking place in different performance practices, where sight-reading is connected to notated music and improvisation to oral traditions, they both seem important tools for the artistic development of the performer. Improvisation is regarded as an art that enables self-

expression whereas sight-reading is seen as a largely mechanical task. However both skills are open skills, requiring the performer to adapt constantly to a changing environment. The authors compare closed psychomotor skills to competition swimming and open psychomotor skills (required for sight-reading and improvisation) to a game of soccer, where players will never know what kind of motor sequences they will be required to execute (p. 143).

Both modes of learning for sight-reading and improvisation seem to be more implicit than explicit, although initially it demands a lot of cognitive effort. Sight-reading and improvisation can be regarded as crucial skills for musicianship, "even for the musician who does not need, or dare, to engage in sight-reading or improvising outside the practice room, the potential benefits to their overall musical ability is clear. One could regard them as enhancement strategies in themselves" (ibid, p. 157).

Expressive skills

Contrary to the 'myth' that *expressivity* cannot be taught (see 4.2.1.2) it seems that this can happen according to a theory of skill. Juslin *et al.* (2004) argue that "acoustic correlates of expressivity can readily be obtained and manipulated in musical performances and listeners' judgements of expressivity can be systematically and reliably related to such acoustic correlates" (p. 248).

Focusing on emotions can help; listeners may feel more engaged when emotion is shown through facial or body language, and in addition listening to one's own performance can be instructive. Expressive features should be made conscious in order to be taught, and not remain tacit. Once conscious, emotions can be internalised. Furthermore emotions in music can be regarded as similar to those outside of music. Using metaphors can be seen as a strong tool for enhancing musical expression (ibid, p. 248/9).

A distinction can be made between expressivity generated by the "gestural process that is verified against the recognized emotional (affective) outcomes of the performance" and expressivity resulting from analytical awareness (Sloboda and Davidson 1996, p. 185):

> By gesture, we mean some perturbation of the sound stream that arises from, or in some ways models, a bodily movement or a vocal sign that communicates emotion (for example a caress, a blow, a sigh, a sob). This requires two kinds of activity: (1) a process of trial and error in generating alternative gestural responses; and (2) the application of a well-developed emotional reactivity to the aural outcomes of such experimentation. For instance, a performer might attempt a crescendo-decrescendo over a particular structure, monitor the emotional impact of this, and, if appropriate, try another type of gesture. Structurally appropriate performance is thus mediated through awareness of the emotional effect of particularly structurally determined events, rather than through analytical identification of such structures. This is, we believe, the intuition that commentators are trying to capture when

they say that 'true' musical expressivity comes 'from the heart' or is 'instinctive'. It does not require formal analytical knowledge of musical structure. It requires a repertoire of gestures whose existence depends on general extramusical expressivity, and responsive sensitivity to those gestures.

4.2.2.3 Teaching skills

Acquiring metacognitive skills

Young musicians are in the early stages of their music learning and are dependent on parents and teachers (Kemp and Mills 2002). However, drawing on Kemp (1995), who found that those young musicians who are likely to develop into professional musicians, tend to be more independent, Kemp and Mills (2002) also observed that a child's creativity requires a degree of personal space:

> There is a lesson here for parents and teachers, who, while exercising an important role of encouragement in the early stages of musical development, need to be able to let go of talented pupils and allow them to assume more responsibility for personal decision-making (ibid, p. 13).

It is important to offer a young child a playful environment, where the teacher provides safety and encouragement. From all the evidence children learn best when they are intrinsically motivated. Being 'forced' to learn by either parents or teachers is a negative and, at worst, a destructive experience. It can be counter-productive and a source of emerging performance anxiety (ibid). Only once a child has moved to the next phase of learning, can teaching become more focused (ibid, p. 9).

It is relevant to bear in mind John Sloboda's (2005) words when addressing young musicians' acquisition of metacognitive skills:

> It seems that, at least for the crucial early stages of musical development, there is no special strategy we should recommend to educators, other than to stop worrying about particular apparent skill deficiencies and concentrate on not getting in the way of children's enjoyment and exploration of music. In such contexts, children become natural experts who spontaneously seek what they require to bring their expertise to bear on particular practical accomplishments (ibid, p. 258/9).

Drawing on Erikson, Krampe and Tesch-Römer (1993), Werner (2008) summarises four conditions for optimal learning and skill improvement of young musicians. They are motivation, where motivation for engagement in deliberate practice consists of the fact that practice improves performance; and second that the task given should take any pre-existing knowledge and abilities into account. The third condition is the need for immediate feedback and knowledge of results of her performance to the learner and last, the repeated performance of the same or similar task of the learner (ibid, p. 59/60).

Music students and professional musicians 'learn to learn', which is fundamental for practising efficiently and a sound development of skills (Hallam 2001). Students need to acquire basic metacognitive musical skills in order to make good use of specific learning and support strategies. Starting with accurate internal aural representations of the works they are learning, other representations concerned with technical, cognitive and musical skills may follow. Teachers who can work methodically in their lessons and promote discussion of metacognitive skills can facilitate this process. Such discussions relate to personal strengths and weaknesses, assessing task difficulties, selection of appropriate practising strategies, setting goals and monitoring progress, evaluating performance, ways of developing interpretation, strategies of memorisation, enhancing motivation, time-management, improving concentration and performing strategies (ibid, p. 38). All of this should lead to the encouragement of students becoming independent learners who have the ability to teach themselves.

There is an abundance of literature about self-regulated learning and effective practice in music. Jørgensen (2004) discusses practice strategies, observing that both thought and behavioural strategies, once consciously applied, become automatic through repetition. Every musician needs to have a thorough knowledge of his or her repertory of strategies. Good practice encompasses attention to all kinds of feedback and to a repertory of knowledge and skills to remedy problems (ibid, p. 95). Balancing the amount of mental and playing practice and seeing the score as "a wellspring for information for cognitive activity" (p. 92) is important. Working on topics that are challenging or demanding should take place at the time of day one feels best. Practising with the help of good strategies will enhance performance, and the focus on the quality of practice will probably reduce the required amount of time for practice (ibid, p. 98).

Bodily awareness and mental skills

A good posture ensuring a correct technique, a sensitive perspective on the amount of practice and bodily awareness are of the utmost importance in order to practise well and prevent injuries. All practice time should be seen as ergonomically correct. Warming-up exercises, as well as taking breaks in time, are crucial (Wynn Parry 2004).

Practising *mental skills* is important for musicians (Connoly and Williamon 2004; McPherson and Schubert 2004). The latter authors observed that self-efficacy has shown to be the strongest predictor of a musician's performance in for example an examination situation. This led to their advice to musicians to train their minds as well as their bodies, "because how musicians feel about their own ability and level of performance has a powerful effect on how they project themselves to their audience and as a result how that audience reacts to the performance" (McPherson and Schubert 2004, p. 67).

Connoly and Williamon (2004) discuss those fundamental skills that can be gained through relaxation and visualisation techniques, finding that, as mental and physical practice are linked on a psycho-physiological level, mental rehearsal (described as "the cognitive or imaginary rehearsal of a physical skill without overt muscular movement") should be integrated into the musician's practice routine, so as to avoid the musculoskeletal problems that may emerge from overpractising (p. 225). The authors make a plea for a personalised mental skill regime fitting in a programme of high quality physical practice, which improves concentration, taking the form of "a relaxed state of being alert" (p. 233).

Mental skills are integral to success in performance and should be practised regularly as a long-term commitment. Practising mental skills is, according to the authors, both professionally and personally meaningful.

4.2.2.4 Leadership skills

In chapter II the trends and changes in the music profession and their impact on professional musicians have been described (see 2.2). It showed that the broadening cultural landscape and changing career patterns in music require musicians to develop many multi-related roles and skills. The most important given is that musicians need to adapt and respond to change. As they have to function in different contexts, they need to be responsive within different artistic, educational and social domains.

Musicians' leadership shows in their capability to deal with change and create value and motivation, while communicating, collaborating, facilitating and listening and using their interpersonal skills in a reflective and reflexive way. Fulfilling their various roles requires skills of artistic, generic and educational leadership; hence the notion of leadership is central to educational practice within the context of lifelong learning. Often the domains of leadership are highly interconnected, as is shown in the research examples below.

Different forms of skills of leadership are encountered in the practice of *ensembles.* Within ensembles it is vital to think beyond one's personal skills for the sake of the group's musical and interpersonal cohesion. In other words, musical performance needs to be negotiated between the players and then communicated effectively to the audience (Davidson and King 2004, p. 105). Two levels of knowledge must be integrated in order to reach this goal, the first being a general and musical knowledge and the second a "moment-by-moment" information, accommodating sudden changes in performance (ranging from a response to a sudden musical change made by a co-performer to his or her slip of memory). All of this relies on high-quality practice for motor, cognitive and social skill development.

The authors stress the importance of strong group dynamics; both similarity and complementarity can contribute to cohesion in an ensemble, certainly from a

compositional and instrumental point of view (ibid, p. 106). A personal relationship between the players is important, where the key issue is to establish shared musical goals. The authors point out that this is highly dependent on the sense of self of the individual within the ensemble.

Summarising issues of cohesion in ensemble practice, Davidson and King (2004) found that this can be established through joint warm-ups, by balancing key components of practice, and by making sure that every member of the ensemble is both musically and mentally involved in the practice (ibid, p. 109). They draw on research (a.o. from Price and Byo 2002), indicating that too much talking interrupts the *flow* in music rehearsals. Instructional talk is in principle accepted, but discussions seem to be less welcomed. Even conductors appear clearer when using non-verbal clues. The authors describe this process as "reading clues" (p. 113). Superior co-performers can lift a musician to perform closer to his peak enabling each of them to engage in a "musical conversation" (McPherson and Schubert 2004, p. 69).

Outcomes of practical research of Davidson and King (2004) led to strategies for negotiating musical ideas, consisting of awareness of score indications, a personal judgement based on trial-and-error, analytical reasoning and consideration of the musical form as a process. Performers in their research maintained working relationships by sustaining a positive and friendly group dynamic, mainly by ensuring that the discussion focused on the 'task at hand' (p. 119).

The main conclusion is that two ensembles can practise the same piece in totally different ways, using different strategies, but that in any case the practice needs to be underpinned by a strong social framework (a 'click'). Their crucial advice is thus to develop an awareness of the social psychological principles that govern group interaction and cohesion (ibid, p. 120).

Artistic and generic leadership skills also go hand in hand. Artistic leadership skills include "having the skill and judgement to create and frame a project that will work, knowing how to enable the participants to hear, see, feel and understand the connections that are integral to the creative process"(Renshaw 2007, p. 33). Generic leadership skills include "creating an inspiring, enabling environment that encourages participants to build on their strengths and acquire the confidence and skills to explore new challenges and extend their musical skills" (ibid, p. 34). The combination of these skills is important for collaborative arts practice, where team work and collective (artistic) problem-solving stand out. This is encountered in creative workshops (see also 2.3.1) or "laboratory environments in participatory arts" (Gregory 2005):

(…) the improvisational nature of collaborative approaches in workshops can lead to people expressing themselves creatively, encouraging a team approach to music-making, instilling a sense of ownership and responsibility both in the process and in the final product. Exchange of ideas and skills among the participants becomes an integral part of the process, deepening one's understanding of, and connection with, music. This collective exploration of approaches

to improvisation gives people the freedom to interact and respond intuitively to what is going on around them (p. 282).

In this context the term 'facilitator' is often used for a music leader, but Gregory finds it misleading:

The key (...) is to lead by following and to follow by leading. Leaderhip is about listening and responding sensitively without negating one's own knowledge and expertise (ibid, p. 293).

Workshop-leading skills are essential for animateurs (see also 2.3.1) as well. They need to perform and switch between various roles, such as composer, arranger, facilitator, improviser, performer, conductor, teacher and catalyst according to the momentum in the group process (Kors and Mak 2007). Key competences and skills of animateurs are the ability to relate and respond to a range of musical styles and genres; knowing how to work effectively in mixed groups varying in size, age, musical background and experience, knowing how to 'read' a group and how to create a safe atmosphere (ibid, p. 93).

4.2.3 Tacit knowledge

Leadership skills are often underpinned by tacit knowledge. Tacit knowledge is a special form of 'knowing how'. It is implicit unconscious knowledge in people's minds that is embedded in a particular culture and is difficult to transmit to those who do not share a similar form of life. The transfer of tacit knowledge generally requires extensive personal contact and trust. One of the philosopher Polanyi's (1966) famous quotes is: "We know more than we can tell." Renshaw (2006) draws upon these words, while arguing that,

Basically, some knowledge cannot be put into words. Tacit knowledge, that is hidden or latent knowledge, is central to the whole process of coming to know experientially within any practical context. Echoing Polanyi, the creative energy or spirit embedded in tacit knowledge can only be caught and not taught (p. 22).

Tacit knowledge often refers to more particular (reflexive) situations:

Where explicit knowledge can be articulated and transferred from one context to another, tacit knowledge is more complex and difficult to detach from the person who created it or the context where it is located. Subtle nuances connected to tacit knowledge are more often caught and learned through a process of apprenticeship, through conversation, and are not readily transferable (p. 21/2).

Tacit or implicit knowledge is at the basis of experiential learning (see also 4.3.3). A lot of tacit knowledge can be observed in artistic learning, for example by giving

shape to a performance without needing any words to make it happen (see also the observations of Davidson and King described under 4.2.2.2).

4.2.3.1 Artistry and tacit knowledge

The concept of 'artistry' is critical in the world of musicians and entails a lot of tacit knowledge. Schön (1987) defines the concept of artistry as "the competence by which practitioners actually handle indeterminate zones of practice" (p. 13). A core of artistry as inherent in the practice of professionals is recognized as "an exercise of intelligence, a kind of knowing, though different in crucial respects from our standard model of professional knowledge" (ibid). Performance of very competent performers can serve as good examples.

Two meanings of artistry are pointed out, being both intuitive knowing as well as 'reflection-in-action' on intuitive knowing. When practitioners 'reflect-in-action' they display their own intuitive understandings. However, when a practitioner displays artistry, his intuitive knowing is "richer in information than any description of it" (Schön 1983, p. 276).

4.2.3.2 Musical expertise and tacit knowledge

Both artistry and tacit knowledge are fundamental to the development of musical expertise, which involves "an apprehension of structure-emotion mapping" (Sloboda 2005, p. 243). In acquiring musical skill and expertise people pick up high level implicit knowledge about major structural features of music of their culture.

In a case study of the Guildhall Connect programme in London, Renshaw (2007) observed tacit forms of learning used by music leaders:

> Experienced music leaders are well aware that they have to create an environment that is conducive to fostering tacit forms of learning. Leading by example between people at all levels of experience, becomes critical in an effective learning process. Learning will then take place through watching, listening, imitating, responding, absorbing, reflecting and connecting with that particular musical context (...) It is clear that (this process) results in a strong form of knowing and understanding (p. 36).

4.2.4 Reflexivity and critical reflection

Reflexivity can be connected to Schön's (1987) 'reflection-*in*-action' and critical reflection to 'reflection-*on*-action'. We 'reflect-in-action' when we can still make a difference to the situation at hand, reshaping by means of our thinking what we are doing *while* we are doing it. Like knowing-in-action, reflection-in-action is a process we can deliver without being able to say what we are doing. Describing *reflection-in-action,* Schön (1983) gives an example of improvising jazz musicians: they 'reflect-in-

action' on the music they are collectively making and on their individual contributions to this. They reflect less in words than "through a *feel* for music."

Schön argues that "in such processes reflection tends to focus interactively on the outcomes of the action, the action itself, and the intuitive knowing implicit in the action" (p. 56). In his later work he returns to the example of the jazz musicians:

> In such examples the participants are *making* something. Out of musical materials or themes of talk, they make a piece of music or a conversation, an artefact with its own meaning and coherence. Their reflection-in-action is a reflective conversation with the materials of a situation – "conversation", now, in a metaphorical sense (Schön 1987, p. 31).

Critical reflection can be connected to reflection-on-action. Reflection means gaining knowledge about one's self while looking back on experiences as to learn from them. Critical reflection takes a step further, analysing, reconsidering and questioning experiences related to a broad context of issues, for example cultural, educational or political.

Strengthening the reciprocal relationship between 'reflection-on-action' and 'reflection-in-action' in the personal, artistic and professional development of musicians is highly important (Renshaw 2006). This echoes Schön's (1987) notion of a *reflective practicum* where this reciprocal relationship evolves through learning by doing, coaching rather than teaching and being a dialogue of reciprocal reflection-in-action between coach and student (p. 164).

4.2.4.1 (Professional) identity and self-esteem

Reflexivity is closely related to the development of 'self-identity' as described by Giddens (1991), the self as reflexively understood by the person in terms of her or his biography. Giddens argues that the capacity to use 'I' in shifting contexts, characteristic of every known culture, is the most elemental feature of reflexive conceptions of personhood. A person with a reasonably stable sense of self-identity has a feeling of biographical continuity which she/he is able to grasp reflexively and, to a greater or lesser degree, communicate to other people (p. 53/4). He argues that,

> (...) the existential question of self-identity is bound up with the fragile nature of the biography which the individual 'supplies' about herself. A person's identity is not to be found in behaviour, nor - important though it is - in the reactions of others, but in the capacity to keep a particular narrative going (p. 54).

The *professional* identity of musicians is addressed by Mills and Smith (2006), defining a 'career identity' as a 'subjective identity', because the actual professional identity as felt by the musicians they interviewed did not match with the musicians' use of their time or their source of income (the objective career). In this way the

subjective career can be perceived as a career in terms of the musicians' aspirations and thus the musicians' professional identity.

Musicians with a portfolio career encompassing performance and teaching can be called 'performers-teachers', perceived as performers for whom instrumental teaching is integral to their professional identity (Mills 2004). In researching professional identity and career; sensitivity, authenticity, recognisability, differentiation and extensibility need to be taken into account (ibid).

Self-esteem

Sloboda (2005) draws on a therapeutic study of Brodsky (1995), who discovered that professional musicians may use their emotional involvement with music as a compensation for perceived deficiencies in human relationships (Sloboda 2005, p. 216). Music educational experience has broad implications for students in terms of development of their self-perception, peer comparisons and self-identity. Music students seem to have difficulty separating themselves from their work (Pitts 2002).

A low self-esteem can go quite far; research into music students with stage fright showed that the students even focused on notions that one has to perform brilliantly in order to be a 'worthwhile person' (Steptoe 1989). Music students tend to being highly competitive, maintaining high self-standards, and have low self-esteem, often feeling envious towards other musicians (Atlas *et al.* 2004). Drawing on Kemp (1996), Atlas *et al.* (2004) found that when music students become more accomplished as professional performers, they appear to become more introverted, more sensitive to stress, compromising their capacity to perform before audiences.

Early recognition of motivational changes in music students is of importance and setting up programmes in which students could learn to separate performance feedback from self-esteem, realising that only their performance is criticized and not their personality, seems wise (ibid).

4.2.4.2 Values and motivation

Musicians are both intrinsically and extrinsically motivated. Both types of motivation are closely interconnected (Chaffin and Lemieux 2004; Sloboda 2005). In reality intrinsic and extrinsic motivation are mostly combined. Intrinsic motivation comes from within one's mind and spirit; developing from pleasurable experiences with music and leading to personal commitment. Intrinsic motivation seems to be essential for the development of effective practice strategies (Chaffin and Lemieux 2004).

These authors describe the "rage to master" as an unusually intense form of intrinsic motivation (p. 31). In adults this state of intensive creative engagement can be characterised as *flow* (described by Csikszentmihalyi 1990). A "trance-like state" during performances is also seen as a form of flow (Chaffin and Lemieux 2004, p. 31).

Creative solutions to problems occur more often when artists engage in an activity for its sheer pleasure than when they do so for possible external rewards. This explains why they continue to engage in their area of expertise, despite their frustrations (Gardner 1993).

Extrinsic motivation is concerned with achievement of goals and comes from 'outside'; it can emerge from the wish to please parents or the teacher, or to win a competition. Sloboda (2005) concluded from biographical interviews that often due to striking musical events or beautiful music, as a child people became motivated to play an instrument. He also observed that too early emphasis on achievement can inhibit intrinsic motivation; music could then become a source of anxiety. Sloboda observed this more than once:

> It seems that our society – particularly our system of formal education – is set up to produce a large number of musical 'walking wounded' (p. 271).

Gardner (1993) observed within the domain of motivation an 'obsessive commitment' of the creators to their work (p. 364). Social life or hobbies are unimportant, "representing almost a fringe on the creator's work time" (ibid). Each of the creators Gardner investigated, "rebelled against control" (p. 367).

> The most notable creators almost always are perfectionists, who have worked out every detail of their conception painstakingly and are unwilling to make further changes unless they can be convinced that such alterations are justified (ibid, p. 211).

Gardner's 'obsessive commitment to work' is corroborated by Olbertz (2006), who found a big intrinsic motivation in orchestral musicians, seeming to be highly determined to succeed. His research showed that orchestral musicians feel that the most important quality of a conductor is to be a good colleague and as such being communicative. It is interesting to note that this quality is more highly valued than the conductor's musical giftedness or his understanding of works of music.

Finally, self-regulatory processes make an explicit appeal to intrinsic motivation, and vice versa intrinsic motivation facilitates self-regulatory processes (Boekaerts and Minnaert 1999). Motivation, in short, is a crucial success factor if musicians are to become lifelong learners.

4.3 How musicians learn and in what domains

Many changes can be found in the music profession and, as we saw in chapter III, conservatoires only respond partly to this; in some cases even not at all. If we take it as a fact that curricula and learning environments should be adapted in order to respond adequately to today's ongoing change it is not sufficient only to gain knowledge about what the required knowledge, skills and values of musicians are

within these changing contexts. We first need to find out *how* musicians acquire them; in short, how do musicians learn and in what domains? What learning processes and styles can be identified as fundamental? And, as we will analyse a number of musicians' learning biographies, it is also interesting to explore if the way they learn is connected to a certain phase in life.

A number of learning styles which might apply to musicians' learning and which we may assume to be part of the conceptual framework of lifelong learning, should therefore be explored. After that the focus will be on investigating the question of musicians' artistic learning. In chapter VI this theoretical framework will be taken into consideration when analysing the learning biographies for musicians' learning styles.

Interestingly, apart from a number of smaller-scale studies about components of artistic learning, there is no comprehensive research about the overall artistic learning of classical musicians. Research has been carried out however into the ways in which jazz musicians (Berliner 1994) and popular musicians (Green 2002) learn. This will be addressed in separate paragraphs. With the exception of these works, research in the field of learning styles of musicians tends to focus more on teaching than on learning.

A separate paragraph will also be dedicated to learning underpinned by biography, taking into account a number of key issues of biographical learning, including the phenomenon of transitional learning. From 4.4 on a framework for lifelong learning for musicians will be explored, taking both the 'knowing that' and 'knowing how' of musicians as the point of departure, which can be considered the key qualifications of lifelong learners (Bjørnåvold 2002, p. 125).

4.3.1 Learning styles in lifelong learning

Learning processes can vary and depend partly on people's personality and identity (Illeris 2004). Special or demanding situations, or critical incidents, can lead to "deep and comprehensive transformative learning processes that include simultaneous changes in all the three learning dimensions (i.e. cognitive, emotional and social) and have to do with the very identity of the learner" (ibid, p. 229). These three dimensions always constitute integrated parts of the learning process. Both the cognitive and emotional dimensions and the interplay between them are rooted in the social dimension (ibid). Such transformative processes will certainly need to be explored in chapter VI when analysing the learning biographies.

Furthermore, when investigating learning styles of (professional) musicians as lifelong learners, it is of critical importance that learning has to be observed and researched within the context in which it takes place. How, for example, is in learning within context the relationship between purposeful or *intentional* learning and 'learning by doing' or *incidental* learning? Incidental, everyday learning occurs

informally and accidentally in everyday life. Polanyi's (1966) tacit dimension of learning, involving *tacit knowledge*, as described under 4.2.3 is part of it and might play a significant role in musicians' learning. Learning results can be both *explicit*, i.e. can be verbalised, and *implicit,* learning without the ability to explain (Mak 2004). How does this relate to musicians?

As music-making involves a shared process between musicians it also seems of importance to explore the participatory learning as described by Wenger (1998) and investigate the 'communities of practice' between musicians.

4.3.2 Formal, non-formal and informal learning

While exploring how musicians learn, it is helpful first to define the concepts of formal, non-formal and informal learning. The following definitions have largely been derived from the description developed for the lectorate Lifelong Learning in Music (Mak 2007).

Formal learning is learning within an organised and structured context, explicitly designed as learning and leading to a formal recognition (Collardyn 2002). Formal learning in the conservatoire is based on a structured curriculum, with fixed learning objectives, duration, content, method and assessment, and aiming for skills and competences that are specifically relevant for the music profession. The learning is primarily intentional and the knowledge is mainly *explicit.* The assessment is related to intentional learning and explicit knowledge; incidental learning and implicit knowledge are not formally recognized. The curriculum is hierarchical; first basic skills and knowledge are acquired on which successively more complex forms are built. In conservatoires the educational emphasis in formal training is on the acquisition of knowledge and skills that are directly related to mastering the instrument or voice. Students know what they need to learn and how to they need to learn it, what will be assessed, and how it will be assessed. The assessment is more focused on product rather than process.

Non-formal learning can be defined as any organised educational activity outside the established formal system. Non-formal learning is embedded in planned activities that are not explicitly designed as learning, but contain learning elements, meaning semi-structured learning (Colardyn 2002). The learning can be intentional as well as incidental. Coaching is the main approach for teaching in a non-formal context. In non-formal education incidental learning outcomes are regarded as valuable as intentional learning outcomes, and critical reflection is considered important in order to learn from experience and make explicit what has been acquired implicitly. Implicit knowledge as a result of learning by doing is conditional for critical reflection. Learning in non-formal situations can, in principle, generate the same competences as learning in a formal learning environment (Duvekot 2002). Metacognition and generic skills are important skills in operating

successfully in non-formal contexts. Non-formal learning is often related to programmes of professional integration and continuing professional development. The assessment in non-formal learning is focused as much on the product (*what* did the student learn) as on the process (*how* did the student learn) of learning. Peer learning is an important assessment instrument in this context.

Within *informal learning* the learning context is 'real life' without interference of any kind of educational authority. It involves all learning without a (qualified) teacher. All aspects of learning – what to learn, how to learn and for how long – are controlled by the individual learner. Informal learning can be assessed in formal learning contexts through the measurement of prior acquired competences. Informal learning in music is defined by Green (2002) as "a variety of approaches to acquiring musical skills and knowledge outside formal educational settings" (p. 16). Green sees informal music learning as a set of 'practices', rather than 'methods', which can be both conscious and unconscious. Learning experiences can include interactions with other musicians who do not act as teachers as such, or by development of self-teaching techniques. Learning can be intentional, but not teacher-directed, as well as incidental, and learning results can be both explicit and implicit.

Informal learning in music takes place when musicians are working together on a more or less equal basis. Listening to each other, imitating others and asking questions are important learning strategies in such a context. The learning itself can be highly intentional (the individual wants to master a particular song or technique) as well as incidental (becoming familiar with a particular style of music by playing examples of this style). The learning result is often more implicit than explicit. Reflection on what is learned is optional and often limited. The acquired knowledge and skills are highly applicable to the context in which they have been learned and transference to less similar contexts is often problematic and requires intensive practice. The assessment of learning is highly personal and mostly product-related, fitting the purpose of learning within the specific context (Mak 2007).

4.3.3 Related modes of learning

Formal, non-formal and informal learning of adults are closely linked to *experiential* and *situated learning.* Experiential learning, being "the process by which experience is transformed into knowledge"(Kolb 1984, p. 38) or 'learning by doing' is a critical component of the concept of lifelong learning. It includes knowledge and skills acquired through work, play and other life experiences (Boekaerts and Minnaert 1999). The concepts 'experience' and 'experiential learning' span all three dimensions of learning; cognitive, emotional and the social. In principle all these dimensions need to be of subjective significance for the learner in the context (Illeris 2004, p. 146; see also 4.3.5). An experience

must always be understood in the context of earlier experiences (ibid, p. 157).

Schön (1987) observes that, "the paradox of learning a really new competence is this: that a student cannot at first understand what he needs to learn (...) He cannot make an informed choice yet, because he does not grasp the essential meanings; he needs experience first. He must jump in without knowing what he needs to learn" (p. 93).

Renshaw (2006, p. 11) perceives the following key criteria to delineate experientially-based learning activities:

- The learning is personally significant and meaningful, resulting in a strong sense of ownership;
- The primary focus is on deepening the learner's personal engagement with what is being learned;
- Critical reflection is central to the learning process;
- Learning involves the whole person, thus recognising the integral relationship between perceptions, awareness, sensibilities, values and cognitive forms of understanding;
- Recognition of what learners bring to the learning process;
- Valuing the self-directive potential of the learner entailing teachers, trainers, leaders and facilitators demonstrating respect, trust, openness and concern for the well-being of the learner (Andreson, Boud and Cohen 2000, p. 2/3).

Situated learning takes as its point of departure that the context in which the learning takes place is an integral part of what is learned (Tavistock report 2002, p. 8). Situated learning is described in the work of Lave and Wenger (1991). In his study *Communities of Practice*, Wenger (1998) describes learning as social participation:

> Participation here refers not just to local events of engagement in certain activities with certain people, but to a more encompassing process of being active participants in the *practices* of social communities and constructing *identities* in relation to these communities. Participating in a playground clique or in a work team, for instance, is both a kind of action and a form of belonging (p. 4).

In the musical domain this could be described as 'context-based learning'; the process of knowledge and skill acquisition is rooted in a communal or collaborative setting, generating a shared sense of belonging and knowing within a particular context (Renshaw 2006, p. 12).

4.3.4 Communities of practice

Experiential and situated learning are central to the concept of 'communities of practice' described by Wenger (1998). His study focuses on learning as social

participation, where participants construct their identities in relation to communities of practice. Wenger distinguishes four interconnected components; *meaning* (which is learning as experience), *practice* (learning as doing), *community* (learning as belonging) and *identity* (learning as becoming). A community of practice integrates these components.

The concept of *legitimate peripheral participation* is pivotal in this theory, being linked to the kind of practice-learning that is comparable to an apprentice relationship. Wenger states that, "We (Lave and Wenger on situated learning, 1991, RS) wanted to broaden the traditional connotations of the concept of apprenticeship (...) to one of changing participation and identity transformation in a community of practice" (Wenger 1998, p. 11). Within legitimate peripheral participation the learner learns through participation in a community of practice, starting in a peripheral position and gradually participating in the communities' activities, learn cognitively, emotionally and socially and slowly reach a more central position, finally achieving full membership of the community. Social learning thus occurs in *participatory systems*.

Wenger points out that learning transforms who we are and what we do and speaks in this context about a "transformative practice of a learning community" as one which offers an ideal context for developing new understandings (p. 215). Furthermore, he states that the combination of *engagement* and *imagination*, or two 'modes of belonging', results in *reflective practice*.

> It is that learning - whatever form it takes – changes who we are by changing our ability to participate, to belong, to negotiate meaning. And this ability is configured socially with respect to practices, communities, and economies of meaning where it shapes our identities (p. 226).

Wenger summarises the social perspective on learning by the following principles; "learning is inherent in human nature; is first and foremost the ability to negotiate new meanings; creates emergent structures; is fundamentally experiential and fundamentally social; transforms our identities; constitutes trajectories of participation; means dealing with boundaries; is a matter of social energy and power; of engagement; of imagination; of alignment, and involves an interplay between the local and the global" (p. 226/7). And above all:

> Communities of practice are about content – about learning as a living experience of negotiated meaning – not about form (p. 229).

Renshaw (2006) draws on Wenger (1998) when observing that both in our professional and personal lives we all belong to several communities of practice at any one time. Powerful, transformative learning arises from our involvement in these coherent communities. He emphasises the importance of participative

methods for continuous learning arising from action, like quality circles, focus groups, work group discussions etc. stating that "if this approach to reflective practice is built into the culture of an organisation, it can become an effective means of generating change" (p. 14).

4.3.5 Cognitive, affective and motor learning

All learning has a content of skill or meaning. The acquisition of this content is a *cognitive* process; the term 'cognitive' comprises both knowledge and motor learning, both of which are controlled by the central nervous system. All learning is also an *emotional* process, "a process involving psychological energy, transmitted by feelings, emotions, attitudes and motivations which both mobilise and, at the same time, are conditions that may be influenced and developed through learning" (Illeris 2004, p. 18). And, as we saw earlier, learning is a *social* process, taking place in the interaction between the individual and their surroundings. All dimensions can be dealt with separately if only they are understood as elements of a holistic totality.

Where the cognitive dimension of learning can be described as a set of fixed structures, "where as a rule it is clear what one knows and does not know, what one understands and how one understands it", the emotional level consists more of a set of gradual transitions, following a certain pattern that can change over time. The individual can build up *structures and schemes* in the cognitive sphere regarding the content of learning and also build emotional *patterns* in the affective sphere in relation to the dynamics of learning (ibid, p. 71). The emotional aspect of learning always affects the cognitive learning result; "there are empirical tones or imprints attached to the knowledge being developed." The interaction works in both directions; emotion can be influenced by knowledge and bring about shifts in thinking (ibid, p. 73).

Musical awareness

How does this relate to musicians' learning? Sloboda (2005) observes:

> Music is unlike a natural language in many ways and because it does not have to serve practical communicative functions, there can be much looser coupling between the representations of different individuals. An alternative view of 'music as a language of the emotions' has received expressions of varying degrees of cogency and clarity. According to this view, the meaning of music is somehow tied up with the emotional states it evokes or reminds of (p. 164).

In the chapter 'Music as a language', Sloboda (2005) clarifies the 'four stage theory of musical awareness', being "the behaviour which musicians associate with having

'a good ear'"(p. 176). It requires the following steps for the listener: 1. defining the relevant dimensions of the sound to attend to; 2. establishing some method of coding or categorising the individual sounds; 3. holding the various sounds into structures or patterns; and 4. translating this into response. This theory does not solve all problems; according to Sloboda, "the business of teaching and learning is still largely an art; but I contend that the availability of such ways of thinking will enhance a practitioner's functioning, by providing better and more varied tools to tackle particular problems" (p. 176).

Apparently it is easier to remember sequences when they conform to the rules of tonality. Young children initially seem easily to accept dissonance, whereas from the age of nine they consider it 'wrong'. A new awareness has by then been completed of music as a language, grasping tonal syntax. Such musical abilities develop regardless of formal music tuition. Seemingly mere exposure to standard musical culture is enough for children to build grammatical structures in music (Sloboda 2005, p. 179).

Hargreaves (1996) discusses 'cognitive schemes' in music; thinking processes that underlie different aspects of musical behaviour – perception, performance, literacy and production. He argues that, although medium-specific aspects of musical development especially in high levels of skill and expertise clearly exist, it is nevertheless possible to delineate general features of the course of artistic development that exist across domains and display changes with age.

Affective response to music

Considering affective responses to music it is possible to make a difference between the effect of internal and external significance of a musical event, internal being the music itself and external being the context where the music is taking place (Sloboda 2005). Children experiencing events with positive internal experience were more likely to be heavily involved with music at a later age. Formal tuition relates only weakly to these experiences, more often positive internal experience seemed to precede the start of lessons. Negative significance was often associated with performing situations, almost always in a formal setting. This makes Sloboda remark: "They remind us of the immense care teachers need to take when asking children to perform" (p. 185/6). Acknowledging these outcomes it is not surprising that the nature of the specific performance seems to contribute significantly to the quality of the affective experience.

Creativity

In his famous work *Creating Minds*, Gardner (1993) approaches the concept of *creativity* in an interdisciplinary way. In order to understand creativity Gardner gives a framework, consisting of three core elements, which he calls 'the triangle of creativity', consisting of the creative human being, the domain in which that

individual is working and the "field of knowledgeable experts" in the surroundings of the creator (p. 380).

Gardner describes seven sorts of cognitive intelligence by performing case studies through biographical research into the lives of seven different creators who all lived in the same time: intrapersonal intelligence (Sigmund Freud), interpersonal intelligence (Mahatma Gandhi), logical-mathematical intelligence (Albert Einstein), spatial intelligence (Pablo Picasso), musical intelligence (Igor Stravinsky), linguistic intelligence (T.S. Eliot), and bodily-kinesthetic intelligence (Martha Graham). He observes:

> (…) any creative breakthrough involves a linkage between two seemingly disparate realms: (1) a thorough, often precocious mastery of the relevant domains of practice; and (2) a form of understanding, a variety of intuition, that is properly associated with the consciousness of human beings at an earlier point in their lives. The creative breakthrough inheres in the successful wedding of these two realms, and this fusion allows other people to apprehend the breakthrough (p. 400).

In his descriptions and analyses Gardner makes use of his theory of 'multiple intelligences', which is explicated in his work *The Frames of Mind: The Theory of Multiple Intelligences* (1983), suggesting that several human intelligences exist independently. For Gardner musical intelligence involves skill in performance and composition and an ability to produce and recognise rhythm and pitch. Musical intelligence can operate in many roles and contexts. According to Gardner musical intelligence is closely connected to linguistic intelligence.

Motor learning

Motor learning can be defined as "a set of processes associated with practice or experience leading to relatively permanent changes in skilled behaviour" (Dyson 2004, p. 5, quoting Schmidt 1982). Within motor memory three types can be distinguished; associative, procedural and sequential memory. For music making procedural motor learning is used, generating motor patterns arranged in new spatiotemporal order and demanding practice that occurs through implicit means more than through verbal description. It is an adaptive skill and improvisatory in nature. In such a naturally adaptive system this process can be consciously used for a musical outcome (ibid, p. 5).

Dyson (2004) describes a schema model for motor learning, which links perception, action and memory. Motor schemas are made up from memorised sensory and motor components of the action.

4.3.6 Artistic learning

Giving shape to a new piece of music and developing its interpretation can happen in different ways. Most musicians get a conceptual overview of the music they want

to learn by studying the score and trying to develop an inner aural representation of the work. How the music is structured determines highly how it will be practised. It is often practised in sections, where sections get smaller when the music is more complex. A hierarchical structure develops in which the performer's ideas are gradually integrated into a whole, guided by musical considerations (Barry and Hallam 2002, p. 156/8). If an intuitive approach is taken, the interpretation evolves during the course of learning the piece. When an analytical approach is taken, the interpretation is often based on extensive listening to music, a comparison of alternative interpretations, and analysis of the structure of the piece. In this way interpretation can develop with little actual physical practice. Contemporary music is often approached with more emphasis on cognitive strategies (ibid, p. 156/8).

Memorising complex music is hardly possible without knowledge of harmony and counterpoint. Experienced musicians use an analytical approach, instead of relying on playing from motor memory. Improvisation is an important means to increase skills of memorising music (Parncutt and Mc Pherson 2002).

It is interesting to note that teachers in conservatoires often find that teaching informs them about their own performing. Teachers feel that, as performers, teaching improves their analysis of playing, provides a stimulus for self-reflection and requires them to address their practice skills. It improves their communication skills and gives them knowledge of new repertoire (Mills 2004a).

4.3.6.1 Jazz musicians

Berliner (1994) performed a study on learning styles of jazz musicians with the help of (biographical) interviews and observed that the traditional education in jazz places its emphasis more on learning than on teaching. This is confirmed by Louth (2005) who found that a holistic approach to performing and conceptualising music of jazz musicians takes place through practising, listening and learning as interdependent activities, where the instrument is more a means than an end and the importance of musical and social context to learning is critical (p. 18).

Dyson (2004) describes Berliner's (1994) "ethnomusicological model" (p. 11), underpinned by Berliner's viewpoint that "every observation of the musician was important for the understanding of improvisation" (quoted from Berliner 1994, p. 8). Through interviews with jazz musicians Berliner developed an "experiential model, which provides a backdrop to the current research and describes how musicians actually learned as opposed to how others think they learned"(Berliner 1994, p. 11). Three phases of (informal) learning of jazz musicians can be observed (Dyson 2004); they begin by copying their idols aurally from records, then play along with them, and transcribe solos from live performances, first singing it and then playing it on their instruments. A second phase consists of absorbing the mature style of the favourite idol and learning to memorise whole improvisations.

Imitating involves acquiring a complex vocabulary, which can provide models. If students do not rely on recordings as sources they deprive themselves of rigorous ear training which is important to the development of improvisation (Berliner, quoted by Dyson 2004, p. 98). This period of intense imitative practice, in which soloists' styles, ideas and development are internalised, is followed by the third phase, which consists of the development of a personal style, emerging from the aural memory and technique (p. 12). This leads to the 'schema theory' to be used by jazz musicians; a schema being "an abstract framework in the mind (and embodied in motor schemata), that is dynamic, which both structures experience and is structured by experience" (ibid, p. 13).

At the beginning of the musical development process jazz musicians are often fixed to the notation and the harmonic or melodic elements of the standard (a song, RS). In the second stage the schema of other musicians is copied, and after that is internalised; in the third phase a lot of implicit knowledge is gained:

> Fully skilled players are able to transfer information to any new standard and even improvise well over tunes that they do not know because the schema allows great flexibility and the highest level of abstraction. They will not be thinking at all about the melody, key centres or harmonic progression in pieces with which they are familiar; they are unconscious of all detail and process, and think (...) in terms of direction, resolution and unfolding the musical ideas in the moment. The schema incorporates technical, theoretical, aural, kinaesthetic and imaginary elements moulded into the unique style and voice of the individual and is used as a high level tool for musical exploration and expression. As skilled improvisers do not have to focus on the details anymore, there is time and energy to listen and respond to band members, audience, and new ideas form the imagination, which take the improviser to another level of skill. At this level, an improviser is unable to articulate what is happening except in the broadest and most metaphorical of terms, such is the automaticity of the process (Dyson 2004, p. 16).

In the third phase the motor process appears to involve pre-learned elements which have become automatic. Berliner (1994) observes that jazz musicians can transform the melody into patterns that hardly resemble the original model, concluding that pieces can serve musicians as vehicles for invention (p. 70). He considers that:

> Effective improvisations are natural flowing, uncontrived and spontaneous; they display strong rhythmic momentum, rhythmic elasticity, bounce and vitality (p. 147).

Improvisation can be compared with engaging in a conversation, which can include a conversation with oneself. Berliner (1994) makes a comparison with storytelling, creating continuity and cohesion by developing special characters and a plot, "in a sense, each solo is like a tale within a tale, a personal account with ties of varying strength to the formal composition" (ibid, p. 205).

4.3.6.2 Pop musicians

Popular musicians also learn in an informal way. An impressive study on the approaches to music learning of popular musicians was carried out by Lucy Green (2002) in *How popular musicians learn: a way ahead for music education,* like the work of Berliner based on interviews with popular musicians. Green describes the informal learning of pop musicians, where young musicians mostly teach themselves, picking up skills and knowledge, learning by imitating musicians and watching peers:

> (…) whilst the concept of 'methods' suggests engagement which is conscious, focused and goal-directed, that of 'practices' leaves open the degree of conscious, focused and goal-directed engagement. Informal music learning practices may be both conscious and unconscious. They include encountering unsought learning experiences through enculturation in the musical environment; learning through interaction with others, such as peers, family members or other musicians who are not acting as teachers in formal capacities; and developing independent learning methods through self-teaching techniques (p. 16).

Green addresses Lave and Wenger (1991), noting that the concept of legitimate peripheral participation in communities of practice applies very much to pop music, however for popular musicians it tends to be a community of peers more than of masters and apprentices (p. 16; see also 4.3.4).

Three kinds of listening can be defined which can be related to the learning practice of pop musicians, all being important for their learning process: *purposeful listening* (for example in order to copy), *attentive listening* (which can happen without a direct purpose) and *distractive listening* (on and off listening, for joy). All these skills are important for playing *covers* (p. 24).[3] Furthermore it is of importance to have a *feel* for music (which can be compared to Schön's observations on reflection-in-action of jazz musicians, see 4.2.4), where every player will know how and where to fit in the 'groove', which is the basic rhythmic character of the piece.

Other qualities of playing pop music include memorising, copying, jamming[4], improvising, arranging and composing. Improvisation in pop music is different to jazz music; it takes places in for instance covers, where the musicians will insert improvised passages, which can be original or memorised. *Jamming* takes place on well known standard patterns, "without any verbal discussion, notation or other stimulus" (p. 43).

Every member in a pop band has its own role. The learning takes place as peer directed learning and group learning, the first entailing teaching by a peer, the latter not only through playing, talking, watching and listening, but also through working creatively together (p. 82 ff.). Artistic skills are thus acquired together as a group. A lot of tacit knowledge is at stake. The value of empathic relationships with other musicians is regarded highly, which is comparable to jazz musicians (see also Louth 2005).

4.3.7 Learning underpinned by biography

A 'biographical' approach to learning can be of great benefit when researching learning styles, including those in music. A biographical approach to learning has the capacity to change both the individual and the context in which the learning takes place and can be seen in contrast to 'conventional' education. Through the biographical approach, learning processes can become "voyages of discovery" for learners and inform us about how we deal with transitions in life (Alheit 1994, p. 293). *Biographical learning* can thus be described as learning about the (trans) formations of experiences, knowledge and one's actions in life-wide (life history and lifeworld) connections (Alheit and Dausien 2002; see also 2.3.1). *Thematisation* can be important to enable the individual to form a coherent understanding of how things work. It is important to distinguish between life story, which is 'life as told' and life course, which is 'life as lived' (Antikainen 1996, p. 45).

4.3.7.1 Biographicity

Biographical knowledge is knowledge that is *transitional* (Alheit 1994). Alheit speaks about the "transitional potential of biographical learning" (p. 293).

> Only when specific individuals relate to their lifeworld in such a way that their self-reflexive activities begin to shape social contexts, is contact established with that key qualification of modern times, what I have termed elsewhere 'biographicity' (p. 290).

Alheit introduced the term 'biographicity' to underpin the interdependence of education, biography and transition. In late modern society biographicity is developed as a junction of reflexivity and personality:

> Biographicity means that we can redesign again and again, from scratch, the contours of our lives within the specific contexts we (have to) spend it, and that we experience these contexts as "shapeable" and designable. In our biographies we do not possess all conceivable opportunities, but within the framework of the limits we are structurally set we still have considerable scope open to us. The main issue is to decipher the "surplus meanings" of our biographical knowledge, and that in turn means to perceive the potentiality of our unlived lives (Alheit 1994, p. 290).

Biographicity is something that concerns how we *perceive* and *interpret* our lives in relation to the opportunities we have and the choices we make. It can be understood as an overall framework for learning through reflexivity, which holds the individual's self-comprehension and identity together. In the concept of biographicity, personal development and reflexivity are summarised as the perception and interpretation of the way we choose to live our lives (Illeris 2004).

4.3.7.2 Autobiographical awareness

Biographicity requires *autobiographical awareness*, meaning a person's idea of his or her identity, where he has been, where he is now, and where he is going. Autobiographical awareness is of central importance in biographical research. Significant parts of a life story that rise above other parts and crystallise the feelings actually form the identity. A life story can be considered as a kind of narrative idea about the self and the identity (Antikainen *et al.* 1996, p. 20). Within the relation between education and self-identity it is of importance to look at the interviewee's assessment of his or her education: do they feel they have acquired skills and attitudes which they consider part of their self concept? (ibid).

4.3.7.3 Critical incidents and educational interventions

Critical incidents and *educational interventions* can be of great importance to any learning biography. Critical incidents can be described as (often special and demanding) events in the life, educational or career span that can lead to deep transformative learning processes and to changes in the identity of the learner. Giddens (1991) speaks of "fateful moments", defining them as transition points which in the end have major implications for a person's self-identity (p. 143).

4.3.7.4 Significant learning and significant learning experiences; transformative learning

Within biographical research it is important to map significant learning experiences. Significant learning entails a critical change of the self (Illeris 2004, quoting Rogers 1961):

> By significant learning I mean learning which is more than an accumulation of facts. It is learning which makes a difference - in the individual's behaviour, in the course of action he chooses in the future, in his attitudes and in his personality. It is a pervasive learning which is not just an accretion of knowledge, but which interpenetrates with every portion of his existence (Rogers 1961, p. 280).

Significant learning experiences can be seen as pivotal moments in the learning biography; "those which appeared to guide the interviewee's life course, or to have changed or strengthened his or her identity" (Antikainen 1998, p. 218). A significant learning experience is always a change event and the situations from where the learning experiences originate are important. Learning situations can be individual, informal, non-formal and formal, which means that the community or institution where the experience took place needs to be taken into account in the analysis (Jarvis 2002). The analysis of significant learning experiences confirms that at least in

transitions and breaks of life course and identity, education may have empowering meanings (Antikainen *et al* 1996, p. 86; see also 3.4.7.6).

Significant learning entails transformation, which leads to the theory of 'transformative learning', as devised by Jack Mezirow and being closely related to it. Transformative learning enables the learner to gain new understandings emerging from critical reflection on his or her own assumptions and presuppositions.

> Perhaps even more central to adult learning than elaborating established meaning schemes is the process of reflecting back on prior learning to determine whether what we have learned is justified under present circumstances (Mezirow 1990, p. 5).

4.3.7.5 Significant others in learning

Significant others can play a role in this context, referring to supportive personal, professional and social relations with people (Antikainen *et al.* 1996). The most significant 'subjective' learning has often taken place in a communal context with supportive personal or social relations, where a distinction can be made between *local* and *distant* significant others of learning (ibid, p. 97). Local significant others are human beings who are nearly always appreciative and supportive, whilst distant significant others are "symbolic or representational images" (Antikainen 1998, p. 226). Significant others are also an important given in the biographical research of Gardner (1993) into the 'creating minds' (see also 4.3.5).

4.3.7.6. Empowerment

In relation to significant learning experiences and significant others in learning, the concept of *empowerment* is relevant, referring to "an experience that changes an individual's understanding of him or herself and/or the world" (Antikainen 1996, p. 91). The core of empowerment can be found in a participatory approach, including two interconnected aspects: the transformation in the individual's self-definition and the transformation of the social environment through participation. In any case, empowerment strengthens the agency of its subject. It is not easy to observe empowerment, as it differs from events as developing, growing up and maturing (Antikainen 1998, p. 228).

4.4 A framework of lifelong learning for musicians

4.4.1 A learning environment based on the concept of lifelong learning

As we have seen in chapter II and III, a musician has to function in different cultural contexts. This requires adaptive learning environments in which future musicians

can be trained to function effectively in a continuously changing professional practice. A clear overview of what a learning environment within the concept of lifelong learning might look like is given by Fragoulis (2002), and his view seems applicable to the situation of musicians.

In terms of structure it would require a flexible system which facilitates the transition from education to work and which promotes an integrated approach between formal, non-formal and informal learning. The responsibility for the effectiveness of lifelong learning depends on establishing a wide strategic network of partnerships. For the acquisition of content it is necessary to strengthen the provision of key skills through creating a broad competence-base, interdisciplinary approaches and an opportunity for individuals to learn in an autonomous and creative manner. In terms of learning processes, it entails adapting them to individual needs and redefining the teacher/learner relationship as "an active interaction promoted by support, counselling and guidance services to facilitate the creative use of knowledge" (ibid, p. 225). In terms of outcomes it would imply the recognition of learning outcomes achieved within formal, non-formal and informal learning contexts.

The rapidly changing cultural environments that currently help to shape the contemporary world challenge conservatoires to shift their perspective and reorder their priorities. This has been clearly articulated by Sean Gregory (2005b):

> The role of a conservatoire should be re-aligned to meet the needs, expectations and potentials of today's society. Reformulating the idea of what a musician could be - what he or she has beyond a technical proficiency on one instrument - is highly relevant to the workplace, as musicians now need many strings to their bow. Important qualities for musicians who want to remain employable are to be creative, multifaceted when performing, and effective in collaborative environments (p. 298).

Conservatoires should have both a reactive and pro-active relationship with the professional environment, responding to needs and at the same time being at the forefront of the musical scene (Solbu 2007). There is a big need for *dialogue* and a relevant relationship to the professional environment which can be described as, "being open and contributing to mutual trust and confidence; ensuring that the parties involved obtain comprehensive knowledge of each other's aims and objectives, strategies and actions; contributing to taking each other's objectives into consideration when developing one's own agenda and establishing an arena for mutual initiatives and possible actions" (ibid, p. 1).

Learning environments that are rooted in the concept of lifelong learning must be based in a learning organisation where the culture has shifted:

> (...) these developing forms of learning place new demands and responsibilities on those institutions aiming at becoming 'learning organisations'. The effectiveness of these

approaches very much depends on the support given to all participants by such people as mentors, coaches, trainers, line managers and team leaders. Ideally, anyone in a position of responsibility has an obligation to create a learning environment that pays due attention to the support and development of the workforce (Renshaw 2006, p. 14).

It is the responsibility of the institution to ensure an effective learning process for the students. This requires leadership on every level and indeed a learning community which shares the affiliation to its institution (Jørgensen 2000). Educational outcomes like independence and responsibility for one's own learning need to be encouraged throughout the whole institution, with attention for self-regulation and metacognition, underpinned by dominant values, with reflection and discussion as important instruments (ibid, p. 75).

Continuing professional development for musicians is important, leading to the emergence of informed musicians who can interact in different professional contexts (Renshaw 2007):

Yet, although the need for the continuing professional development of artists is now more widely accepted, there is still a long way to go before arts organisations and higher arts education institutions begin to develop training programmes that substantially affect the quality of professional arts practice in education and the wider community. There is an urgent need for musicians to be given the opportunity, support and funding to participate in training programmes that extend them artistically and personally, as well as pedagogically. A more developmental approach, in which there is an emphasis on creating and making music together in an environment that encourages critical reflection, would be one way of guarding against the trap of musicians falling back on well-worn recipes and formulae (p. 43).

4.4.2 Context related evaluation and assessment

Assessment and learning go hand in hand: what can be learned can be assessed, what can be assessed can be learned. Ideally, within professional boundaries, new forms of learning should be mirrored in examinations and assessment procedures. But in reality assessments in conservatoires are 'norm-referenced', where the ranking of a performance is determined in comparison with others, or 'criterion-based', meaning that it is established how well a performance satisfies predetermined examination criteria (McPherson and Schubert 2004). Often it is tacitly assumed that it is possible to assess 'the true musical value' of a musical performance with traditional criteria entailing competences such as technique, interpretation, expression and communication, which could be classed as 'skill' or 'artistry'.

The process of assessing musical performances is often based on implicit assumptions, one being that a performance can be assessed accurately and reliably, a second being that experienced listeners are able to make consistently accurate judgements and the third assumption is that expert judges possess the ability to

make finer discriminations than average listeners, "due to their more refined abilities to determine which of the components of a performance were effective and which were not" (ibid, p. 65). Not surprisingly, measurement errors can easily occur. The 'mood' of an assessor can be a dangerous factor (*sic!*) and often juries find it hard to assess a piece they hear for the first time. Other problems that may arise in assessment are the fact that listeners' impressions are often influenced by what they expect to hear from a performer. McPherson & Schubert (2004) also discuss the 'halo effect', meaning a tendency where a judge seems to be influenced by a single factor, like someone's physical appearance, or another aspect of behaviour. The best known example of such an effect is where a judge will draw on previous knowledge of a performer and incorrectly inflate or decrease the rating (p. 73).

What then, are more accurate approaches to assessments within the framework of lifelong learning? Assessment methods that seem fit for purpose to assess key skills of lifelong learners are, in addition to self-assessment: peer assessment, where students are involved in assessing other students, provide feedback and develop comparative evaluative facilities for themselves; group-based assessment, helping students to develop transferable interpersonal skills, and workplace-based assessment, where supervisors can play a role in the assessment of students' achievements (Zielhorst 2005).

It is obvious that a common framework for evaluating and assessing quality according to diversity of need and purpose is central to assessment within a conceptual framework of lifelong learning (Gregory 2005b):

> The aim to develop a more 'rounded' musician, fit for the challenges she or he will face in the twenty-first century, demands a framework and critical vocabulary for evaluating the quality of process, project and performance in a variety of contexts. This aim embraces an underlying commitment to widening participation, where diversity of skills, experience, needs and purpose are acknowledged as key components for a framework defining 'excellent practice' through artistically driven education and community programmes (ibid, p. 20).

Renshaw (2004a) makes a plea for reflective practice through self-assessment profiles. Where any professional practitioner is constantly making judgements in action, one of the main points in evolving a system of self-assessment is to establish a procedure that assists students in developing a more reflective approach to everything they undertake.

Taking self-reflection as point of departure, the assessment process should be continuous and collaborative, including elements of recording, peer assessment and negotiation with tutors. Only then it becomes an integral part of the curriculum thus reflecting the aims of the course. Personal development, interpersonal skills, communication skills, creative skills, performing skills, leadership skills, body

awareness and coordination, monitoring personal performance, student response to peer assessment and tutor/mentor response to the students' profile serve as a basic reference for a self-assessment profile (ibid, p. 1/2).

The three procedural principles which thus might act as useful guides are *recording*: keeping a diary for reflection; *self-assessment*: complete a profile that reflects on the effectiveness of the process and product and *collaborative assessment*: a sharing of the self-assessment observations and comments with colleagues, mentors, co-workers and participants involved. These processes help to determine the effectiveness of one's own practice, provide an opportunity to reflect on the quality of the project and on the ways in which observations might help to inform the conception, preparation and execution of any subsequent project (ibid).

The current shift in interest towards non-formal learning sharpens up the need to develop a coherent framework for evaluating quality in their respective fields of responsibility (Renshaw 2007). Although there are similarities when judging quality at the level of the form of various music experiences, differences have to be taken into account when regarding the aim, content and context of the particular activity: for instance the criteria used for evaluating a creative project in a non-formal setting are determined as much by the performance context as by the shared values and expectations of the participants and their leader. A distinction needs to be made between generic criteria that apply to judging quality across all forms of music experience and specific criteria that apply to quality music-making (including process, project and performance) in particular contexts (ibid; see also 3.3.1).

4.4.3 Teachers and students

In order to be motivated for lifelong learning, students must 'learn to learn' under conditions in which they can manage and motivate themselves. Ethos and culture are important contextual factors contributing to the motivation of students (OECD 2000).

If, consequently, curricula and assessment change, the nature of teaching needs to be consistent with this. The most critical factor in quality teaching is quality learning.

Teachers need to be lifelong learners in the first place. They can play a pivotal role in motivational strategies, which are often linked to the quality of relationships between teachers and students, leading to a sense of "belonging" (ibid):

> Individuals are naturally motivated to learn when they do not have to fear failure, when they perceive what they learn as personally meaningful and relevant and when they are in respectful and supportive relationships with teachers (p. 51).

Establishing a conceptual framework of lifelong learning in the conservatoire is highly dependent on teachers' competences. Teachers are powerful role models for

students in conservatoire environments; they model the musician's future career by demonstrating a capacity to adapt to change and put this into practice both as a teacher and as a professional. Teachers can be pivotal in transformative processes, the more because one-to-one teaching is seen as central in conservatoire environments.

Gaunt (2005) performed a case study into conservatoire teachers' perceptions. It turned out that there are intense expectations of the one-to-one relationship between the teacher and the student. The intensity of it often broke down elements of formality and lasting friendships emerged. Sustaining this required maturity on both sides. At its best it was fulfilling, creative and inspiring, but it could also be volatile and damaging. Gaunt noticed that teaching styles can work well for one student and have a negative impact, creating a low self-esteem and a sense of failure, for another. Teachers dealt with the boundary of the relationship in different ways, some wanted to remain distant, others not. The degree of distance however, seemed to be in control of the teacher.

Teachers in conservatoires are not so much engaged in enabling students to take on effective practice strategies, although they themselves feel otherwise. They tend to emphasise learning products over learning processes and thus neglect the opportunity for their students to become reflective practitioners. This is also due to the fact that apparently music teachers feel that their current teaching is in the first place influenced by the teaching they received themselves, serving either as an example or as a counter example (Jørgensen 2000).

Within the framework of lifelong learning in music the concept of 'coaching' seems to be a more appropriate description of the desired role of the teacher in the learning process of the musician. Schön (1987) is one of those authors preferring to refer to 'the coach' instead of the teacher arguing that the coach must understand his knowing-in-action, his awareness of the student's difficulties and the effectiveness of his interventions. He must be able to "travel freely on the ladder of reflection" (p. 164). The student adopts a particular kind of stance – taking responsibility for educating herself in what she needs to learn and at the same time stay open to the coach's help. The main features of what Schön calls a reflective practicum are: learning by doing, coaching rather than teaching, and a dialogue of reciprocal reflection-in-action between coach and student (p. 164).

Students

What does a conceptual framework of lifelong learning in music mean for music students? It seems that the students' appraisal of a specific learning environment can indirectly affect the quality of their learning process as well as the learning outcomes (Boekaerts and Minnaert 1999). As the same learning situation may be interpreted differently by different students it can affect their information processing and their affective states, but also their learning intention and action

patterns. Hence researchers should try to find out what turns learning contexts into optimal learning environments for specific students (ibid p. 538).
Mak (2007) gives a clear view on the need for music students' reflective practice:

> Conservatoires have to make use of the various learning contexts for educating professional musicians as lifelong learners. Change of context makes the student able to master the various competences that are necessary to engage in the music profession of today. Offering students a solid musical base, teaching them to adapt their skills to differing contexts and to shape their own professional development means alternation between learning within the school building and learning outside the school building: in guided work settings or in a setting chosen by the student. The connecting features between learning in these various contexts are reflection and reflexivity. Even in a formal learning context knowledge should never be transmitted without being questioned and taken for granted. Reflective practice has to be an integral part of learning in all contexts (p. 23).

4.4.4 Mentoring musicians

As in the conceptual framework of lifelong learning the (professional) identity of the musician plays a determining role, adequate mentoring is an important given. Mentoring can be defined as an approach to encourage critical reflection in learners. It plays a central part in the personal, artistic and professional development of all musicians (Renshaw 2006). The word 'mentor' appeared for the first time in Homer's *Odyssey*, where Mentor represented "the embodiment of wisdom" and acted as a guardian of the young Telemachus (Cook 1998, p. 50).

Pedagogical mentoring goals for musicians can consist of promoting vision and creative thinking in the learner; using metacognitive interventions in order to acquire metacognitive creative thinking, challenging the learner to think critically, encouraging the learner to be motivated to learn and supporting the task (ibid). The concept of 'critical thinking' in mentoring can be approached in a philosophical, psychological and educational way. Cook draws on the definition of Lipman (1991, p. 116), where critical thinking is seen as thinking that facilitates judgement because it relies on criteria, is self-correcting and sensitive to context (p. 52).

Identifying those processes that can best facilitate the development of the knowledge, skills, attitudes and perspectives required for musicians to function with confidence and understanding in an ever-changing workplace was the context in which Renshaw (2006) examined the role of mentoring. In his study Renshaw designed a framework for mentoring musicians. The approaches of mentoring he observed are numerous; much is depending on the purpose and context in which mentoring takes place. Renshaw provides a spectrum of related but distinct roles, which are all critical to mentoring, like buddying, shadowing, counselling, advising, tutoring, instructing, facilitating and coaching (p. 42). The conditions for a quality process of mentoring are manifold:

(…) effective mentoring conversations have to understand the importance of the dynamic relationship between reflection and reflexivity, between the inner and outer thought processes of the musician being mentored. By drawing out the interconnections between the musician's artistic, personal and professional development, fundamental questions regarding identity, motivation, meaning and personal creativity become the heart of a continuing reflective and reflexive dialogue (p. 45).

While mentoring musicians, whether they are professionals or students, it has to be taken into account that most musicians connect with each other as peers through making music together, and less through verbal, analytical, reflective processes, which can affect the dynamics of the mentoring relationship. The relationship between the mentor and the musician is critical in this respect. It should entail a reciprocal relationship in which the mentor respects the musician's potential for professional and personal development as well as a confidential relationship based on trust and parity of respect and an effective relationship depending in part on the strength and integrity of a working partnership that is sometimes bound by an unwritten contract where mutual roles, responsibilities and expectations are made explicit. Clear boundaries have to be established within the personal, artistic and professional domains if the relationship is to work.

Finally the mentoring relationship should be time-based with a beginning and an end. It should not be ongoing as compared with peer professional relationships or peer mentoring (ibid, p. 46).

4.4.5 New approaches to teaching and learning

Some first reflections follow below considering the outcomes of the research in chapters II, III and IV relative to new approaches of teaching and learning and learning environments which encompass lifelong learning in music.

Under the heading 'Where have all the musicians gone' Sloboda (1999) addresses various "barriers of achievement" for young musicians. He observes:

The (…) barrier of achievement is the increasing framing of official discourse about music performance in terms of talent, achievement and success, rather than in terms of community, fulfilment, or transcendence (…) What then matters most is to be better, more skilful, more innovative, more 'professional' than one's peers. Hard work is taken for granted, but on top of that, only those with that special indefinable extra quality 'talent' are, at the end of the day, going to be able to command the attention which will earn their sponsors the kinds of profits that they seek. And so, the impossibly polished outputs of musical superstars are rubbed in the faces (or more precisely, the ears) of young people through constant media exposure. Young musical learners are pitted against each other, in exams, competitions, festivals, with the aim of weeding out all but the 'really talented'. Even at the highest level of training, in the conservatories and music colleges, where everyone is way above the average level of achievement, to come second in a competition is seen by many as having failed (p. 455).

This sad and angry observation is recognisable and does not fit any emerging ideas

relative to perceived new educational approaches of teaching and learning in music.

Taking Bauman's (2005) words into account quoted at the top of chapter I, where empowerment should be reached through lifelong education, and even "making the fast changing world more hospitable to humanity" (Bauman 2005, p. 125), changes in learning environment are, when reading Sloboda's comments, clearly welcome.

Enabling, non-judgemental learning environments should be present from early learning in music onwards in any institution for music teaching and learning; it might prevent a lot of problems concerning motivation, physical stress, low self-esteem and performance anxiety.

In order to address the impact of change in the cultural environment as described in chapter II for teaching and learning in music and the role of the conservatoires in this process as addressed in chapter III, we need to consider all aggregate levels in the conservatoire which play a role.

4.4.5.1 Leadership

Taking into account the developments in the European music profession as well as the related needs of conservatoire graduates (professional musicians), their styles of skills-acquirement and learning, it seems important to reappraise the role of the conservatoire and other institutions of formal music learning in today's society, by considering their learning environments in the first place as a laboratory, rather than a purely formal environment. Doing this clearly requires a shift of mind-set from the part of these institutions, which will have to change into learning organisations, including making a reappraisal of their core business. This asks in the first place for adequate leadership.

Considering this, it might be helpful to draw on the work of Max Weber. In 'The Theory of Social and Economic Organisation' (1947; an English version of Weber's *Wirtschaft und Gesellschaft*, 1922), Weber distinguishes three types of authority, being legal authority, traditional authority and charismatic authority (p. 300/1). Legal authority is based on rational grounds, bound by rules, bureaucracy, competence and hierarchy. Control is exercised on the basis of knowledge. Traditional authority is exercised by a leader operating by tradition (for example from a patriarchal family clan). Personal loyalty is a highly determining factor. Finally, charismatic authority is based on the authority of a certain person who has a leader's role based on people's beliefs in his charisma; he is for instance treated as someone with exceptional powers or qualities. There is neither hierarchy involved nor are there issues of competence. In reality different types of authority, or leadership, are often combined and merged (p. 350).

Legal-rational authority (*de jure*) is at stake where persons' authority is invested in them by virtue of their position and their role as well as by virtue of their knowledge – by being considered 'an authority'. Therefore leadership that rests on

rational authority is dependent on reasons, knowledge, evidence etc. It is the basis of informed action and reflective practice. A leader in this sense has to be seen as 'in authority' by virtue of being 'an authority' (Peters 1966). This is the basis of exercising authority (*de facto*) in a rational way and not giving recourse to 'power' – which is the result of a rational system of authority breaking down.

Charismatic authority (*de facto*) is held by virtue of the strength of personality. It is essentially connected with the way in which a person exercises authority. In a rational world the most effective leaders are those who have charisma but whose actions and authority are invested in reason and knowledge. If this collapses for whatever reason, the 'leader' may resort to power (for instance via coercion, intimidation, brute force or more subtle forms of manipulation). In his work, Weber gives examples of such changing leadership, one of them being a republic where a victory in a war may turn out to be dangerous, because the general, being responsible for it from his legal authority, might turn to charismatic leadership (Weber 1947, p. 351).

These reflections on leadership can be applied to education and learning environments in music when we consider conservatoires as institutions which are led on the basis of a legal-rational form of authority. *De jure* such leadership can exist, but *de facto* it can be distorted when it is abused. A concrete comparison to a situation in a conservatoire might consist of the following example. A conservatoire with a strong longstanding tradition of classical music is led by a person who is a charismatic leader, and ignores any rational consideration, like for instance the fact that the need of the labour market makes having a portfolio career imperative. The leader makes sure that the school sticks to a kind of education which is not at all fitting today's professional needs of the students. That means that if the leader remains stuck in his mind-set and traditions, his *modus operandus*, originally based on legal authority and gradually turning into a charismatic authority, will distort everything that is rational in the organisation. In the hands of such a leader the system could be abused by virtue of a single personality taking power.

Clearly, the modern conservatoire requires a learning organisation which is based on leadership that is premised on Weber's legal rational framework, but with *shared authority*, through collaborative working and shared leadership. Leadership within a learning organisation evolves at all aggregate levels of the conservatoires, not in the least on the level of the interaction between teachers and students.

4.4.5.2 Musicians' roles

Keeping in mind the various roles today's musicians have, as described in 2.2.3, central to new educational practice required is the notion of leadership of musicians within artistic, generic, educational and social contexts, where musicians take up various interrelated roles which should be taken into consideration, those of a(n):

- innovator (explorer, creator and risk-taker);
- identifier (of missing skills, and of means to refresh them);
- partner/co-operator (within formal partnerships);
- reflective practitioner (engaged in research and evaluative processes; able to contextualise experiences);
- collaborator (dialoguing with professional arts practitioners, students, teachers etc.);
- connector, in relation to conceptual frameworks (interconnection between different frames of references, interrelationships etc.);
- entrepreneur; job creator (Smilde 2006).

These roles can be applied to all kinds of practitioners in the music profession and require a response of the conservatoire by providing a challenging learning environment (a laboratory) that reflects the workplace, encompasses informal learning in non-formal contexts as well as formal learning, and connects to strategic partnerships. In that way the conservatoire can provide a living, experimental and experiential learning environment to its students. In addition, ethos and a learning culture of the conservatoire and any other formal educational institutions are important contextual factors contributing to the motivation of students. Living examples and role models are fundamental.

In terms of curricula, obviously adaptive attitudes and communication skills need to have its place in the laboratory; they can be both artistically and socially valuable. The need to adapt to different audiences and educational contexts can help foster new communication skills through shared learning among participants, consisting of students, teachers and different audiences. Furthermore, when taking today's labour market and (portfolio) career pathways into account, entrepreneurship is essential to musicians, so it would be useful to weave it organically into the curriculum.

Facilitating students' personal and professional development as emerging from awareness of one's identity as a musician is fundamental within the context of lifelong learning. As we saw, personal and professional development go hand in hand. This requires a learning environment which entails trust, where students can take risks while feeling safe, thus feeling enabled to develop personal pathways and an awareness of identity while fostering self-exploration and reflection.

It would be helpful to consider the conservatoire as a community of practice where teachers, students and graduates can act through participatory learning within the period of professional integration in order to avoid a 'gap' after graduation. Changing the learning environment into an artistic laboratory would be an important step. Teachers need to play a pivotal role in this, by setting an example.

Research (Lafourcade and Smilde 2001) shows that 75 % of the information exchanged between conservatoires and former students is informal and irregular, mostly between teachers and graduates, and former students are eager to maintain such contact. They see the conservatoire as providing essential assistance in preparing them for their life as professional musicians, and yearn for a regular, systematised form of exchange of information. It is of great importance for conservatoires to realise that former students can give them invaluable feedback on the relevance of their curricula.

Finally, considering all this it goes without saying that the concept of continuing professional development is an important part of lifelong learning in music, leading to the emergence of informed musicians who can interact in different professional contexts, whose attitudes are open-minded and sensitive, who can listen and respond and who can be flexible and adaptive.

1 Competence has been defined by the Commission of the European Communities in 'Towards a European Framework for Lifelong Learning' (Brussels, 8 July 2005) as including:

- Cognitive competence involving the use of theory and concept, as well as informal tacit knowledge gained experientially;
- Functional competence (skills or know how), those things which persons should be able to do when they are functioning in a given area of work, learning or social activity;
- Personal competence involving knowing how to conduct oneself in a specific situation;
- Ethical competence involving the possession of certain personal and professional values.

2 Key qualifications can be defined as "learning objectives, applicable at various levels and thus relevant to both individuals, enterprises and schools"(Bjørnåvold 2002, p. 125).

3 Cover bands 'cover' songs drawn from standard repertoire, known as *covers*. Musicians know by heart their instrumental part and the overall structure of a large number of these songs and can play it in any key.

4 Jamming is vernacular for 'playing' and takes place in 'jam sessions': group music making of jazz and/or pop musicians in a highly informal way and not rehearsed. There is hardly any verbal discussion, and a high amount of implicit knowledge and agreements on harmony, rhythm and other musical parameters.

V Methodology

5.1 Design

5.1.1 Biographical narrative research and working hypothesis

The research into 'musicians as lifelong learners' examined developments in musicians' (professional) lives through explorative biographical research, by focusing especially on the relationship between their life, educational and career span and their learning styles, resulting in a collection of narrative learning biographies. From the analysis of the learning biographies it was intended that the results should show what concepts of lifelong learning are used by musicians and how they are used. By means of interviews undertaken with professional musicians with varied professional practices and in different phases of their life, understanding was to be gained into the role of the concept of lifelong learning within their personal and professional development.

Narrative research

Narrative research investigates and analyses narrative materials (stories) that relate to people's lives in a significant way. It can be used for comparisons between groups of people, to explore a social phenomenon, for instance in a certain historical period, or to explore a personality (Lieblich *et al*. 1998).

Narratives can be important indicators of social change, with narrative research helping to illuminate this change. According to Lieblich *et al*. (1998) people are meaning-generating; "they construct their identities and self-narratives from building blocks available in their common structure, above and beyond their individual experience" (p. 9). Narratives or stories as they are told, "integrated into a pattern of reconstruction" (Alheit 2005a, p. 4), are a powerful means for understanding a person.

> When recollecting the past, the biographical narrator behaves 'as if' he were immersing himself once again in the situation 'back then' and were an 'agent' who can explain the consequences of his actions from the manner in which they occurred. In this way he conjoins the stream of narrative with the course of 'real' events, the narration of the experience (ibid).

The succession of time plays a role in the narrative, but a narrative can also be underpinned by a theme. In the case of this research, based on learning biographies drawn from interviews, both aspects play a role.

Working hypothesis
In this research the following working hypothesis was used: research into musicians' learning styles, attitudes and values should lead to the notion that informal learning and related modes of learning, in both formal and non-formal educational settings, should play a more prominent role throughout different stages of learning in music. Firstly, the outcomes of the biographical research, emerging from the analysis of the learning biographies, could result in concepts of legitimate educational intervention that might lead to developing models for adaptive learning environments. Secondly they could inform recommendations for continuing professional development. Future musicians would then be given the opportunity to acquire a reflective and reflexive attitude in responding to cultural change in society and develop into true 'lifelong learners'.

5.1.2 Research questions and subsidiary questions

The 32 learning biographies were underpinned by the following research questions:

- What knowledge, skills and values are considered necessary to function effectively and creatively as a (contemporary) musician?
- How do musicians learn and in what domains?
- What does the necessary conceptual framework of lifelong learning for musicians entail and what are its implications for education and learning environments?

Three subsidiary questions underpinned these core research questions:

- What are the main changes for the European music profession?
- What are the likely implications for the professional training of musicians?
- In what ways do conservatoires respond to these developments?

These subsidiary questions were addressed in the chapters II and III. The main research questions were worked out in order to develop a theoretical and conceptual framework for lifelong learning in music, which could serve as a framework for the interviews to be held on behalf of the learning biographies. This framework, described in Chapter IV, is flexible, leaving ample room for new findings and information that could emerge from the analysis of the learning biographies. I worked on the framework, mainly by background reading, prior and parallel to conducting the interviews.

5.2 Collection of data

Upon considering the contexts of the interviews and a relevant choice of the group of interviewees, the research questions and its subsidiary questions as described in 5.1 were taken into account. The choice for certain contexts and certain categories and classifications was meant to reflect the subsidiary research questions. The choice for the musicians to be interviewed was within these contexts connected to the main research questions and will be addressed further in the next paragraph. Below some reflections will follow on my choice for background-categories and contexts underpinning the interviews.

First, the research carried out into the subsidiary questions, which related to the changes in today's music profession, its implications for musicians' professional training and the response of conservatoires to this change (described in the chapters II and III), underpinned my choice for the use of three broad categories of career types. As we saw in chapter II, in current professional practice musicians predominantly have a portfolio career, and increasingly need to be able to combine different 'roles'. In addition we can argue that in general there are seldom musicians active in one single branch of the professional practice and if this occurs, we see it mainly in two areas: that of 'the soloist', that is the musician who (almost) exclusively has a performing career as a soloist, chamber musician or conductor; and secondly, the music pedagogue and/or educator. In the latter context a pedagogue or educator is defined as someone who teaches exclusively (be it in the classroom or through instrumental tuition in a community music school or private practice). However, as we will see, both the work of soloists and teachers is often part of a kind of portfolio career as well. These points of departure led to a division into the following, highly flexible, career categories:

- Category I: Soloists
  Performing musicians whose professional lives consist mainly of giving concerts;

- Category II: Music pedagogues and/or educators
  Musicians engaged (almost) solely in teaching, being classroom teaching or instrumental or vocal teaching;

- Category III: Musicians with a portfolio career
  Musicians combining different roles within various areas of engagement, like playing in an orchestra or (jazz) ensemble, teaching, composing, conducting choirs and/or orchestras, artistic leadership, producing etc.

Second, it was a challenge to present a clear overview of the many different professional areas of engagement in music throughout Europe. There is much overlap; many musicians, including those interviewed for this research, work within different areas of engagement, also for instance combining various musical genres, which cannot easily be (nor should be) classified or put into straight categories. I therefore decided to define the musicians' *main* area of professional engagement as a classification.

Third, within the 'light' and flexible categorisation of the career and main area of engagement where hybridism can be observed a lot, it was also important to take into account what musicians *themselves* perceive as their primary medium. This relates to musicians' professional identity described by Mills and Smith (2006) as 'career identity' or 'subjective identity' (see also 4.2.4.1). I sought to cover as much variety in the careers as can be observed in general (see chapter II). All in all, musicians working in the creating, performing, teaching and/or entrepreneurial domains were all covered in the interviews and divergent careers were elucidated.

Fourth, taking the highly flexible career categories, main areas of engagement and primary media as first point of departure, I next sought to balance the amount of men and women as much as possible. This led to 14 biographies of female and 18 of male musicians. The two youngest persons interviewed were 22 years old; the oldest musician was 82; the youngest was just starting teaching, the oldest was still teaching.

Fifth, in order to gain insight into the development of the musicians' various musical careers and the education and training which informed their development, I made the choice for a set of four age categories relating to different reference moments in the lifespan:

- years after graduation (up till 35 years); adulthood, centring on personal identity and the period of professional integration;
- between 35 and 45 years; adulthood and further professional development;
- between 45 and 55 years; life turn and mature adulthood;
- from 55 years onwards; mature adulthood.

In the group of 'soloists' and 'music pedagogues and/or educators' two persons per age category were interviewed; in the group with portfolio careers, being probably the largest career group in the European music profession, four persons per age category. In total this led to 32 learning biographies.

Last, the choice of perceived interviewees was in principle international in order to mirror the international professional practice of musicians, which, as we also saw in chapter II, becomes increasingly important. However, as was already addressed in chapter I, for obvious pragmatic reasons the majority of the interviewees consist

of musicians who are employed in the Netherlands. As in many instances their careers are international, I felt that this was acceptable.

5.2.1 The choice of interviewees

I sought the musicians to be approached for an interview through the national and international network of the lectorate Lifelong Learning in Music. Taking into account the contexts described in the former paragraph, when looking for musicians to interview, I based my choice first and foremost on the three core research questions as described in 5.1.

Considering the question 'what knowledge, skills and values one has to possess in order to function as a contemporary musician', I looked for musicians ranging from those having a more or less traditional career path as it has been existing for decades, as for example orchestral musicians and music teachers, to musicians who perform and create on the cutting edge of various genres, areas of engagement and disciplines.

The question 'how do musicians learn and in what domains?', relates closely to the same decision, and made me try to find musicians with different learning paths, ranging from continuous formal education from early childhood on to a completely informal learning path, with all kinds of mixed learning paths in between.

The third research question basically summarises the first two and could be rewritten as 'what can we learn from these musicians' experiences for a re-design of the learning environments of our institutions for formal music education?' Hence this question required the same qualities of interviewees.

The musicians' biographical learning permeated all research questions, serving as the connecting thread. In some cases I approached musicians not only based on my knowledge of their career but also on my knowledge of their biography; for example when I knew of critical incidents or obstacles that had been very influential or even decisive for their career development. An example is the choice of the jazz singer and pianist Dena (portfolio cat. II); the fact that at some point in her career she (also) became a singer due to the circumstance that she suffered severe physical problems with her hand, causing her not to be able to play the piano for a long period of time and discovering an 'unlived life' as a singer instead, intrigued me very much. The fact however, that she had a largely informal learning pathway was only discovered during the interview. Such discoveries were of course often the case; approaching certain musicians was often on the basis of *assuming* that their biographies could give valuable and hopefully new information on the research questions. But what in the end would be told I would of course not know.

I knew a number of the musicians; a small minority of those I knew well as colleagues. In some cases I approached the musicians through the contacts on their websites on the basis of my knowledge of their career. In two cases colleagues made

me aware of musicians who might be interesting to interview. Those musicians were for instance Yonty (soloists cat. IV); a colleague told me that Yonty might be very interesting to interview in relation to his views on teaching, which turned out to be true. Another example is Nander (portfolio cat. I); his former teacher told me by coincidence about this young musician's entrepreneurial and individual pathway, which made me decide to approach him.

All in all, I tried to use criteria for my individual choices which would increase the opportunities for optimal contrasts and constant comparison within a variety of contexts. Some examples include in short:

- Young guitarist who can make a living of 'only' performing (Izhar; soloists cat. I)
- Entrepreneurial female jazz saxophonist and composer (Tineke; soloists cat. I)
- Flute pedagogue and composer who left teaching career (Jelle; teachers cat. III)
- Creative workshopleader who combines many roles (Sean; portfolio cat. II)
- Female composer managing a conservatoire (Mist; portfolio cat. III)
- Orchestra musician who switched career to teaching (Jiri, portfolio cat. IV)

An overview of the interviewed musicians and a short characterisation of some core issues of their biographies, some of which informed my choices, can be found at the end of this chapter in table 5.1.

5.2.2 The interviews

As addressed in the beginning of this chapter, I aimed at writing narrative learning biographies, meaning that musicians would tell their 'stories' in their own words, reliving their biography, instead of 'reporting' them (Alheit 1993). This required a number of tacit rules with "hidden criteria" (ibid, p. 2) for both conducting the interviews and writing the learning biographies. Alheit (1993) points out that story telling cannot take place without following the tension of the line of "orientation, complication and solution" (ibid) and that the listener (and reader) must feel him or herself "transposed"; seeing "the incident recounted from the perspective of the storyteller" (ibid, p. 3), which requires drawing up a picture of the situation while concentrating on the essentials (ibid).

Before the interviews took place, I explained as comprehensively as possible to the interviewees what my research was about, answered questions, discussed my purpose and perceived approach, and sought their informed consent for this. All but one of the musicians whom I approached were willing to cooperate. This one musician did not refuse throughout, only was not eager to talk about his lifespan,

which led to our joint decision not to conduct the interview. All musicians gave me permission to use their real names in this book as well as to quote from their narratives.

The interviews, which were held in Dutch or English, took place in a 'lightly structured' way (Knight 2002), by means of a number of open key questions, which covered musicians' life, educational and career span as well as its interactions. Determining moments like critical incidents in the life and career span and educational interventions were explored, including issues related to personal and professional development and identity. The main thread throughout the interviews leading to the biographies was the implicit question of how one learns as a musician and the transitions in learning which can be observed.

The frame of reference for the interviews, based on the research questions, can be found in table 5.2 at the end of this chapter. I used this frame of reference in order to ascertain that everything I wanted to explore would be addressed, while leaving the order of the narrative to the interviewee and ensuring ample room for covering issues perceived as critical by the interviewees. Hence I used this frame of reference more as a tacit checklist than as a list of questions. Some musicians began with a kind of short summary of their life-stories, after which the follow-up phase or 'internal evaluation' (Alheit 1993, p. 6) began. If that was the case I kept it that way in the written biographies. At the end of the interviews I would ascertain that critical issues listed in the frame of reference were covered and sometimes would ask a few additional questions.

The frames of interaction required for ensuring that the interviewer obtains biographical accounts which place the teller in the centre entails in the first place an atmosphere of trust and in the second place unpressurized time (Alheit 1993). Such kind of rules, used by social scientists serve to "entice stories in a methodically controlled way" (ibid, p. 4) and were highly relevant here as well.

The interviews with the 32 musicians took a minimum of two hours (the shortest) and a maximum of three and a half hours (the longest). They took place at all kinds of venues; in musicians' own houses or their work-place, in the Prince Claus Conservatoire or Royal Conservatoire, in my house, in a hotel; highly dependent on the situation. I left the choice for a venue to the interviewees, but ensured that the venue would be quiet enough. I was pleased with the musicians' kindness, trust, openness and the richness of their narratives, which I felt were of great interest.

The fact that I am a musician myself and hence feel that I have tacit understanding of the 'language' of the persons I interviewed was, to my mind, helpful. It was an advantage that the interviews were more like a reflective conversation with 'peers' rather than being formally conducted by an outside researcher. I was however also aware of the delicacy of cases where I conducted interviews with musicians who had a relationship with the Prince Claus Conservatoire, either as a teacher or as a former student, as I was director for a

number of years. I have tried to show my consciousness of this fact implicitly during the interviews.

I recorded the interviews, and then transcribed them. From the literal transcriptions I drew up draft learning biographies of the musicians, directly in English. I aimed at writing the biographies in such a way that on the one hand the individual uniqueness of the musician would emerge and on the other hand basing them on a flexible framework or template which would enable me to compare outcomes and make sure that the research questions would have their place in every biography. The biographies are hence different in content but flexibly similar in form. Once ready in concept I sent the learning biography out to the interviewee for validation. The subsequent conversation could take place by telephone, sometimes it happened live, but mostly by email. It was rewarding in our validation conversations to hear the majority of the interviewees spontaneously observe that they found it beneficial to reflect through this interview on their musicianship.

Before starting the whole process of interviewing and writing, I conducted two pilot interviews and wrote learning biographies emerging from them, which after validation were evaluated with a peer before I continued to hold the other interviews. The interviews were held and the learning biographies written between April 2005 and June 2006. All validated learning biographies can be found as a separately printed appendix.

5.3 Data analysis

5.3.1 Grounded theory

For empirical testing I decided to use grounded theory as devised by the social scientists Glaser and Strauss (1967) as an 'emergent' methodology (Dick 2005) in order to find central ideas or categories which could have "explanatory power" (Gibbs 2007, p. 34), while deriving theory implicitly existent in the data. Grounded theory strives for "planned flexibility" (Alheit 2000), where a flexible working hypothesis can be at the basis, whose assumptions can change during the research process. Confronting the data with the assumptions and existing concepts in a continuous dialogue can lead to 'spirals of understanding' (*Erkenntnisspiralen*, ibid, p. 8). Grounded theory aims for creating 'middle range theory' (Alheit 2000), which should be surveyable and useful for practice.

The theory is generated as a dialogue between the initial concepts (as described in chapter IV, containing the theoretical and conceptual framework) and the data, where the concepts are slowly enriched with new information, and change but also mature into a subject related theory. It can be considered as a spiral-form learning, research and testing process (ibid, p. 16).

5.3.1.1 Research diary and memoing

From the beginning of the process of comparative analysis I used a research diary in which I described all steps I took each time I worked on the analyses. As the quantity of data was large, I used NVivo software for qualitative research as an electronic card-index box and created a codebook with an inventory of the codes (or themes and subthemes) and their descriptions, as well as an overview of the classifications and their subdivisions.

While close-reading the learning biographies, throughout the coding process I made a lot of memos in order to describe my observations and emerging ideas about the contents and meaning of the codes. I also used memos in a later stage of the analyses, when revisiting and connecting codes while establishing relationships. In order to distinguish these memos from the memos in the first stage of coding I termed the latter ones 'findings'.

5.3.1.2 Coding and emerging theory

Before starting the interpretative coding process I first made an overview of classifications with subdivisions for all background information, relating to the information described in section 5.2 on data collection. These classifications (termed in NVivo 'attributes') and their subdivisions (termed in NVivo 'values') can be found in table 5.3, 'Classifications and subdivisions' at the end of this chapter.

In order to try and do as full justice as possible to the variety of careers of the musicians (see the discussion in section 5.2), I chose within the classifications of 'main areas of engagement' and 'primary medium or role' the following subdivisions:

- Main areas of engagement:
  classical music, jazz music, cross-genre, cross-arts, composition, improvisation and other areas of engagement (e.g. management);
- Primary medium or role:
  performer, composer, conductor, performer/composer/improviser, music pedagogue, music educator (e.g. classroom music teacher), and others.

Another aspect related to classification needs to be taken into account and concerns 'formal education'. As there are many different music training systems in Europe (see chapter III) and institutions of higher education are all engaged in the Bologna process (see chapter II), I took the two cycle system as point of departure in the classifications of musicians' education. This means that in countries where the BA/MA system has not yet been fully implemented, I used for example the

description 'MA' for a comparable programme. However all systems I came across in the learning biographies are addressed separately in their endnotes.

Concept driven coding

In the analytical process I used a (receptive) concept-driven approach in the coding (Gibbs 2007), informed by concepts stemming from the literature research as described in chapter IV, but also by topics raised by the interviewees and my own emerging ideas while conducting the interviews; as such "dialogical listening to three voices", being those of the narrator, the theoretical framework and the "self awareness of the decision process of drawing conclusions from the material" (Lieblich *et al*. 1998, p. 10).

In this way I built up a framework, consisting of a list of codes which were part of larger thematic ideas. This list changed along the journey of analysis, where codes and thematic ideas actually became more interconnected and hence the coding became more 'open'. I used the qualitative research programme NVivo as a card-index box in the first phase of coding. Throughout the process of concept-driven and open coding I compared my ideas occasionally by conducting a double check, creating consensual validation (Lieblich *et al*. 1998) with a peer from my research group.

An overview of the themes and sub-themes or variables as they eventually emerged and stabilised can be found in table 5.4 at the end of this chapter.

Axial coding

The next step in the analysis was the axial coding, where relationships were explored and connections were made through constant comparison. From here on I did not use the NVivo programme anymore, but worked through (re)reading and reflecting. In this phase I wrote working documents in which I connected the comparison of themes and subthemes (codes) and classifications. This led to working documents on the background of the interviewees (life, educational and career span), on interviewees' learning and development of skills, motivation, values, critical reflection and reflexivity and thirdly one on critical incidents and educational interventions and its evolving transformative learning. Writing these working documents led to a further refinement of coding.

Selective coding

In the third phase of analysis, which can be termed the phase of 'selective coding', I started combining themes and subthemes, writing from the point of view of 'thick descriptions' (a term used by the anthropologist Clifford Geertz, 1973). Three interconnected and multi-layered key categories emerged, being - learning styles, - leadership and - learning environment and (institutional) culture, which could be connected to the three research questions. A conceptual and narrative description

(Gibbs 2007) could be woven around these three interconnected key categories. They could each be considered "a central and recurrent conceptual entity, substantially and richly connected to other categories and with considerable analytic power" (ibid, p. 34).

As such a concrete and discursive model emerged, representing the interconnection between the three key themes and underpinned by a core which could be considered as the conceptual framework of lifelong learning in music. This emerging theory is addressed in chapter VII.

Comparison with theoretical and conceptual framework

The comparison with the theoretical and conceptual framework took place during the third phase of the research, only after the process of selective coding. I compared the emerging theory to the literature research, where I sought to extend the theory so that data from the learning biographies could become part of it.

Table 5.1 Interviewees

Soloists - Age category I

Izhar Elias, the Netherlands (lb: 5)

Classical guitarist, soloist and chamber musician

An outstanding example of a carefully built performing career, underpinned by an ongoing line of high quality education. Specialised in chamber music and 19th century performance practice. Showing strong coping strategies while building a career on the stage and dealing with performance anxiety.

Tineke Postma, the Netherlands (lb: 20)

Jazz saxophonist, soloist and composer

Successful young woman in jazz, having her own quartet. Highly decisive and entrepreneurial. Conquered her skills gradually and consciously. Felt empowered by structured and formal training. Period of training in New York was pivotal, leading to her starting to compose.

Soloists - Age category II

Anton Goudsmit, the Netherlands (lb: 34)

Jazz guitarist and composer

Cutting-edge musician with a very individual style, who is also an outspoken team-worker. Learned informally throughout his life and created during the period in the conservatoire his own informal learning environment. Left teaching at a conservatoire after a short while, because he did not feel ready for that.

Yuri Honing, the Netherlands (lb: 44)

Jazz saxophonist, soloist and composer

Musician who made a big career, after a lot of initial struggle. Had a hard time in the conservatoire, because of strong-minded ideas for which there was no space. Coped also through significant others. Articulate musician, who is looking for broadening artistic boundaries.

Soloists - Age category III

Michel Strauss, France (lb: 59)

Cellist, soloist and chamber musician, principal study teacher of cello at the Paris Conservatoire

Famous cellist, having a big performing career; also an outstanding teacher. Reflexive musician and highly socially engaged. Went after an accident with his hand through a difficult period, with a lot of personal and professional impact.

Rian de Waal, the Netherlands (lb: 76)

Pianist, soloist and chamber musician, principal study teacher of piano at the Royal Conservatoire, The Hague

Performing both as a soloist and chamber musician, also a musician who is entrepreneurial (creating festivals, concerts with his students; writing a PhD on transcriptions). Career was severely distorted for a number of years due to profession-related physical problems.

Soloists - Age category IV

Marie Françoise Bucquet, France (lb : 92)

Pianist, soloist, former principal study teacher of piano pedagogy and chamber music at the Paris Conservatoire

After a period of suffocating tuition during childhood and adolescence had a big performing career, focusing on the performance of 20th C music. Learned through engagement with a lot of musicians acting as significant others. New marriage and birth of her daughter at the age of 43 made her switch her career into mainly teaching.

Yonty Solomon, United Kingdom (lb: 106)

Pianist, soloist and chamber musician, principal study teacher of piano at the Royal College of Music and Trinity College, London

Born in South Africa, playing jazz as a 'Wunderkind' throughout early childhood. Through a critical incident he switched his career, adding teaching to performing. Developed into a performing musician with an outstanding holistic view on teaching. Big interaction of personal and professional development.

Music pedagogues and educators - Age category I

Willy Krol, the Netherlands (lb: 125)

Wind band conductor, pedagogue of brass instruments and bugle player

Young musician, age 22, who studied both bugle and conducting as a principal study. Very reflective, showing strong social skills in teaching and conducting and having a clear vision on her own motivation and personal development.

Gijs van Rhijn, the Netherlands (lb: 136)

Music educator and cabaret artist

Young creative classroom music teacher, who wants to combine his skills with skills of cabaret. Learned many things during studies through his own experiential learning and shows continuous growth and shift of values.

Music pedagogues and educators - Age category II

Sanne Posthuma, the Netherlands (lb: 147)

Jazz singer and jazz vocal pedagogue

Initially having a successful portfolio career and at some point choosing consciously for teaching, finding real values in social engagement through teaching. Performance anxiety especially in period in conservatoire, where teaching was considered for 'failing performers'.

Christine Stoeger, Germany (lb: 161)

Music educator, Head of School Music at the University for Music in Cologne

Pathway which initially in the conservatoire also started with performance and leading to great interest in education. Interesting and holistic views on music education in schools and its role in society, including issues of mentoring.

Music pedagogues and educators - Age category III

Jelle Hogenhuis, the Netherlands (lb: 176)

Flautist, flute pedagogue, composer and arranger, flute maker

Talented individualistic musician, who pursued his pathway strong-mindedly and did not succeed in belonging in the various communities of practice he encountered. Gave up teaching in music school due to strong inner conflicts of motivation.

Floor Pots, the Netherlands (lb: 191)

Music educator, principal study teacher at the Prince Claus Conservatoire and music teacher at the Werkman College, Groningen

After a period of low self-esteem during adolescence chose to study classroom music teachers' training. Throughout study and building up career gradually moving to empowerment through high motivation.

Chapter V

Music pedagogues and educators - Age category IV

Dicky Boeke, the Netherlands (lb: 202)

Piano and cello pedagogue in a private practice

Music pedagogue who started her musical career ca. 65 years ago, having a very successful and flourishing teaching practice which she combined with raising a family. At the age of 82 she is till teaching and coaching.

Anneke Schilt, the Netherlands (lb: 212)

Violin pedagogue at the Amstelveen Music School

Highly motivated violin pedagogue, at the time of the interview nearly retired. Was initially not granted space for a profession in music by parents, had to wait for 7 years before she was finally allowed to play the violin. Pioneered in the Netherlands with group-tuition to children starting to play the violin at a very young age.

Musicians with portfolio careers - Age category I

Nander Cirkel, the Netherlands (lb: 224)

Cellist, free lance musician, former cellist of the Matangi Quartet

Became professional musician through teacher who was a significant other. Turned out to be very entrepreneurial, started a string quartet during the period in the conservatoire, taking roles as performer, leader, entrepreneur, communicator. Has now left the quartet and is reflecting on his future.

Oene van Geel, the Netherlands (lb: 238)

Jazz violinist and violist, composer, member of the Zapp Quartet

Musician working on the cutting edge of music styles, taking roles as performer, composer, leader, entrepreneur, communicator. Artistically independent musician, representative of the emerging new type of musician of today. Had a period at the conservatoire which was facilitating for this development.

David Kweksilber, the Netherlands (lb: 251)

Saxophonist and clarinettist, improvising musician

An 'out-of-the-box' musician, playing all styles of music and feeling in the first place an improviser. Roles: performer, composer, leader, communicator, improviser, chamber musician. Outstanding facilitating artistic background from childhood on with encouraging non-judgemental parents both being professional musicians.

Berdien Vrijland, the Netherlands (lb: 263)

Violist, member of the Netherlands Philharmonic Orchestra, chamber musician

Having a regular career of an orchestral musician. Takes her work very seriously, keeps developing herself, amongst other things through peer learning with colleague and reflects consciously on strategies for motivation.

Musicians with portfolio careers - Age category II

Dena DeRose, USA (lb: 275)

Jazz pianist, jazz singer, jazz vocal principal study teacher at Purchase College New York and at the Prince Claus Conservatoire

Was initially trained as a classical pianist (did not finish studies) and developed herself into a jazz musician. Due to profession-related physical problems she could not play the piano for a long time and discovered she could sing. Highly informal learning path (playing in pop bands from age 13) and combining roles of performing and teaching.

Sean Gregory, United Kingdom (lb: 293)

Composer, creative producer, Head of Professional Development at the Guildhall School of Music & Drama, London

Sustained informal learning path within formal environments. Personification of new type of work, called creative workshop leading in various contexts (and types of communities). Roles: performer, composer, leader, enabler, facilitator, administrator, communicator.

Manon Heijne, the Netherlands (lb: 306)

Classical singer, member of the Netherlands Chamber Choir, principal study teacher at the Royal Conservatoire, The Hague

Made music throughout childhood and made the choice for singing one year before entering the conservatoire. Entered the conservatoire at a young age and had a very hard time coping with and letting go of a teacher who took power while creating fear of failure. Professional roles: combination of teaching, choir singing, chamber music and solo engagement.

Joris Teepe, USA / the Netherlands (lb: 320)

Jazz double bass player, composer and arranger, head of the Jazz Department of the Prince Claus Conservatoire

Classical music central in the home during childhood. Made late choice for jazz and profession in jazz music. Created a performing career in New York while combining different areas of engagement. Many roles: performer, composer, arranger, leader, administrator, artistic leader, producer.

Chapter V

Musicians with portfolio careers - Age category III

Corrie van Binsbergen, the Netherlands (lb: 331)

Guitarist, composer, bandleader

Studied classical guitar in the conservatoire and started in this period to improvise. Combines all sorts of genres in a ground breaking way. Many roles: composer, leader, producer. Highly entrepreneurial. Also creates cross-arts projects. Can be regarded as a cutting-edge musician, like Oene, Sean, David and Anton.

Marc Olivier Dupin, France (lb: 345)

Composer, director of l'Orchestre Nationale d'Ile de France, former director of the Paris Conservatoire

Having an interesting and influential portfolio career including a lot of management. Also a violist. Moves in many areas in music having many roles; powerful artistic and educational leader in France. In addition composing is a main area of engagement.

Jacob Slagter, the Netherlands (lb: 359)

French horn player, principal horn player Royal Concertgebouw Orchestra, Amsterdam; principal study teacher at the Amsterdam Conservatoire

Amazing rise and career development, including a move to conducting. Was helped in choice-making for career by significant others. Roles: orchestral musician, conductor, teacher. Highly developed social leadership in his orchestra, showing through his coping strategies in period of severe performance anxiety.

Mist Thorkelsdóttir, Iceland (lb: 373)

Composer, Dean of the Department of Music of the Reykjavik Academy of Arts

Stemming from a family in music. Strong ties to her country, returning after a long period in the USA. Built a conservatoire, in a culturally changing country. Many roles: in the first place composer and manager.

Musicians with portfolio careers - Age category IV

Henk Meutgeert, the Netherlands (lb: 387)

Composer, arranger, pianist, band leader of the Jazz Orchestra of the Concertgebouw, and conductor

At a later age choice for music; formal training in classical piano. Totally autodidactic and entrepreneurial development in jazz. Roles: pianist, arranger, composer, conductor, both of jazz orchestras, big bands and symphonic (jazz) orchestras.

Jiri Prchal, the Netherlands (lb: 399)

Cellist, orchestral musician and pedagogue

Born and trained in the Czech Republic. Fled to the Netherlands as an adult. Career as an orchestral musician. Had lifelong profession-related physical problems which made him switch career. Developed into an outstanding and highly motivated teacher of young talented cellists.

Horst Rickels, the Netherlands (lb: 411)

Composer and audio artist, professor at the Royal Academy of Fine Arts, Design, Music and Dance, The Hague

Born in Germany; childhood permeated by parents coping with getting to terms with the impact of the Second World War. Not fitting into any educational system he went through a highly informal development in the arts. Strong social engagement in the arts. Is now a visual artist and composer, creating work on the cutting edge of sound and image.

Floor van Zutphen, the Netherlands (lb: 426)

Jazz singer, jazz vocal principal study teacher at the Prince Claus Conservatoire

Was a well known jazz singer in the Netherlands, had a totally informal learning path and entrepreneurial career and developed into a knowledgeable conservatoire teacher. Roles: performing, teaching and producing.

Table 5.2 Frame of reference for interviews

1. Life span

- Background information (including year, place and country of birth)
- Relevant background information about parents and family
- Role of music during childhood and adolescence
- Instrument(s), starting age (if relevant)
- Information about motivation (intrinsic /extrinsic)
    - Choice for this instrument/this music etc.
    - Decision for a profession in music
- Important influences and their role in the lifespan (including significant others)
- The centrality of music (psychologically, social) in the lifespan
- Physical/mental issues related to or influencing the career

2. Educational span

- Music education
    - Schools or institutions, diplomas, further education
    - Information about periods of education, teachers, principal subjects/ principal study instruments, forms of lessons etc.
    - Information about formal and informal learning environment
    - Evaluation and assessment
    - Contribution of learning environment to lifelong learning
    - The role of the teachers
    - Role models /inspiration/influence on motivation
    - Teachers' competences
- Learning as a musician and the domains
    - Formal and informal learning
    - Artistic learning
    - Motor, cognitive and emotional development

2. Career span

- Relationship between life span and development of career (including critical incidents)
- Reflection upon development of career
- Perceived confidence and challenge to cross borders and find new pathways
- Importance of informal learning/non-formal education for career
- Required skills in educational, artistic and/or social areas to function effectively as a contemporary musician
- Important influences in development of career (including significant others)
- Current aims and (eventually) longer term aims
- Satisfaction in career
- (Professional) identity
- Influential changes in the society and cultural environment
- Changes in the profession and its influence
- Need for continuing professional development

4. Other issues

- Any other information that might be of relevance

Backgrounds	**Career categories**	**Age categories**	**Career-age categories**
▪ Gender ▪ Year of birth ▪ Country of birth ▪ Country of employment ▪ Nationality	▪ Soloists ▪ Pedagogues/ music educators ▪ Musicians with portfolio career	▪ Up till 35 years ▪ Between 35 and 45 years ▪ Between 45 and 55 years ▪ From 55 years onwards	▪ Soloists cat. I: after graduation, < 35 yrs ▪ Soloists cat. II: 35 - 45 yrs ▪ Soloists cat. III: 45 - 55 yrs ▪ Soloists cat. IV: > 55 yrs ▪ Music ped./educat. cat. I: after grad., < 35 yrs ▪ Music ped./educat. cat. II: 35 - 45 yrs ▪ Music ped./educat. cat. III: 45 - 55 yrs ▪ Music ped./educat. cat. IV: > 55 yrs ▪ Musicians portfolio cat. I: after grad., < 35 yrs ▪ Musicians portfolio cat. II: 35 - 45 yrs ▪ Musicians portfolio cat. III: 45 - 55 yrs ▪ Musicians portfolio cat. IV: > 55 yrs
Formal education ▪ Bachelor unfinished ▪ Bachelor's degree ▪ BA and MA unfinished ▪ BA and MA degree ▪ BA and academic study partly ▪ BA and academic grade ▪ Academic study partly ▪ BA and MA, PhD partly ▪ BA, MA and PhD **Second study in music**	**Main areas of engagement** ▪ Classical music ▪ Jazz Music ▪ Cross-genre & improvisation ▪ Cross-arts ▪ Composition ▪ Others (e.g. management)	**Primary medium** ▪ Performer ▪ Composer ▪ Performer/composer/ improviser ▪ Conductor ▪ Pedagogue ▪ Music educator (e.g. classroom music teacher) ▪ Others	**Supportive parents** ▪ Yes ▪ No ▪ Moderate **Parents professional musicians (one or both)** ▪ Yes ▪ No

Table 5.4 Themes and subthemes

Life span	**Education in music**	**Career**
▪ Childhood backgrounds ▪ Role of music throughout life phases ▪ Motivation choice profession ▪ Significant others: crucial relations with mentors, supporters, change agents ▪ Artistic influences ▪ Pivotal creative moments ▪ Critical incidents including determining moments in career	▪ Music in primary school ▪ Music in secondary school ▪ Pre-conservatoire education ▪ Teaching and learning in the conservatoire ▪ Educational interventions ▪ Teachers and mentors	▪ Career development ▪ Professional and personal development (including further education and lifelong learning strategies) ▪ Needs of skills and (further) learning ▪ Health in profession (physical problems and coping strategies) ▪ Stage fright and coping strategies ▪ Societal influences

Learning styles / development of skills	**Communities of practice**	**Values and motivation**	**Reflexivity and critical reflection**
▪ Artistic learning ▪ Motor (technical), cognitive and emotional learning ▪ Informal and non-formal learning ▪ Related modes of learning ▪ Tacit knowledge ▪ Artistry ▪ Conceptual artistic thinking ▪ Cross-arts creating ▪ Improvisational skills ▪ Teaching (learning through teaching/ own teaching) ▪ Leadership skills (metacognition/life skills)	▪ Artistic laboratory ▪ Orchestra and ensembles ▪ Communities of practice	▪ Relationships with other musicians ▪ Role models ▪ Values ▪ Intrinsic and extrinsic motivation ▪ Perfectionism and self-esteem ▪ Empowerment	▪ Reflexivity ▪ Biographicity ▪ Critical reflection ▪ (Professional) identity

VI Analysis of the Learning Biographies

When I was seven years old we moved to Kollum and from then on I went to church with my parents. At that time the congregational singing was accompanied by the wind band, as there was no organ yet, because the organ was being built. I sat next to my father, who played the E flat bass and I heard the overture of the band. I was in the midst of the band, but not playing; I saw the conductor, being the leading person of the orchestra, and I heard the congregation starting to sing. It was totally overwhelming. So at a young age I was in the situation where I am in now. When I am sitting in the orchestra and I have a choir behind me, and I see the conductor and the audience, I realise that actually nothing has changed much. The heart of what I grew up with hasn't changed. It impressed me deeply at that moment. The playing and the conducting fascinated me. How could one man get such a big machine moving?

Jacob Slagter (lb: 359)

Introduction for the reader

When reading this chapter, for the sake of clarity, all references to the learning biographies which were printed separately as an appendix of this study are designated as for instance 'lb: 888'. Also, in order to contextualise the place of the interviewees for the reader, table 5.1 contains an overview of the interviewed musicians with a short characteristic of their learning biographies. This table is divided into the three major career categories, in short 'soloists', 'teachers' and 'portfolio' musicians, and within that division into four age categories. In each of the four sections of chapter VI, every time a musician appears for the first time in the text, a reference to table 5.1 will be made and the name will appear in *italics*. If we take the example of the musician Jacob quoted in the above heading, on his first appearance in the text of one of the four sections he will be referred to as: *Jacob* (table 5.1; portfolio III), meaning that he is one of the portrayed musicians in the category of the portfolio careers, stemming from age category III. This should make it easier to locate every musician quickly. The table of contents in the separate learning biographies in the appendix corresponds to table 5.1 in chapter V.

6.1 Musicians' life histories

6.1.1 Life span

Jacob's (table 5.1; portfolio III) rich little story quoted in the heading of this chapter was both a critical incident and a significant learning experience. Often such experiences remain with musicians throughout their lives. Jacob's biography is no exception; it encompasses all kinds of experiences and indicators which can be brought back to this very experience. Sloboda's (2005) observation that emotional responses like Jacob's are likely to occur in informal contexts and have a long lasting effect on musical involvement is corroborated in this narrative and on many other occasions in the learning biographies (see also 4.2.1.2 on significance of music and emotional response). Strong musical experiences were definitely perceived as *change agents* (ibid). Below we will explore some backgrounds of the musicians' biographies and the influences they had on their choices and career.

6.1.1.1 Backgrounds

Social backgrounds
The musicians inevitably have different social backgrounds. Throughout the four age categories six musicians, all with a portfolio career, stem from working class background; the majority (22) from lower and higher middle class backgrounds and four from an upper class background (three of them soloists, all from the higher age categories). We cannot easily apply Bourdieu's (1984) concept of 'distinction' (see also 2.1.1 on post-modern life) when reflecting on the social backgrounds of the musicians.

However, the biographies more than once endorse the relevance of Bourdieu's claim that class structure reflects in social space, where also the amount of social, economic and cultural capital, the way such capital is constructed and people's trajectory play a role (Bourdieu 1984; see also 2.1.2 on learning – a shift in paradigm). Within the changing social space at the biographical micro-level, the "breakdown of classical milieus" (Alheit 2005, p. 398) is clearly observed (see also 2.1.2 on learning - a shift in paradigm). It is interesting to consider some examples, found in the learning biographies, below.

- *Manon* (table 5.1; portfolio II) stems from a working class background and was brought up by parents who were interested in the arts. Manon's two siblings became professional artists as well.

- *Anneke* (table 5.1; teachers IV) had an upper class background and was not supported by her parents to make a career in music, their idea being that she should read Law.
- *Yonty*'s (table 5.1; soloists IV) father started to work as a cabinet maker in South Africa, after having fled Lithuania just before the Second World War broke out. The parents were at some point poor, but they were educated and knowledgeable about their children's future. Yonty's brother and significant other Elia made him aware of fine arts and all kinds of styles of music.
- *Floor vZ.*'s (table 5.1; portfolio IV) parents were poor, but Floor describes her family as 'bohemien', where artists went in and out and nobody felt ashamed to be poor.
- *Nander*'s (table 5.1; portfolio I) parents did not have the means to buy their child a cello or afford lessons. Nevertheless an outstanding teacher offered to teach the boy for free and both parents responded to this by gaining cultural capital. Once their son started to play the cello they became musically interested, they then started to listen to classical music and his father became quite knowledgeable about it (lb: 225). The mother helped her son practise. Such a supportive and interested attitude of parents is highly relevant for motivation (Sloboda and Davidson 1996).
- *Mist*'s (table 5.1; portfolio III) family did not have a lot of 'economic capital', but she stems from a family full of cultural capital; her grandfather, at the time of the interview still alive, was the Bishop of Iceland and used, when she was still a child, to recite poems to her during their walks. He could be considered, in Bourdieu's view, as someone having a lot of symbolic capital.
- *Michel* and *Rian* (table 5.1; soloists III) both stem from an upper class background and were during adolescence heavily socially engaged.

There is no relationship between the supportiveness of the parents and social background, also not throughout the age categories or gender. When we look at the relation between social class and the engagement and supportiveness of parents for their children's musical careers we see in the case of musicians with working class social backgrounds that parents were in general supportive, but not always very knowledgeable about a music study and career.

In *Dena*'s (table 5.1; portfolio II) case interest in music was initially stirred by music in the church, and it was clearly the mother who encouraged the child to play the piano and later the organ. A piano was not in the house, but was bought especially; once Dena got interested in playing the organ, the piano had to be sold in order to have money for an organ. The mother was also the person who found

Dena's teachers. The mother had been a dancer at the *Ice Scapades* and after her marriage to Dena's father she became a ballroom dance instructor. Dena experienced music by watching her mother giving dancing lessons (lb: 275). Dena learned classical music through hearing the glamour pianist Liberace play on television (lb: 277). However, at some point when decisions had to be made about her higher education in music Dena was on her own and tried to find support in the environment of her teachers in high school. On her mother's wish Dena took a course on business in college, but left after one semester. She recalls her mother's hesitance about her choice for music; why go to Music College when her daughter was already so accomplished in music? Dena states that for such choices "they (her parents RS) were not educated enough for enabling me to think that over" (lb: 281), recalling that she was the only one in the family who graduated in high school.

Also Jacob came from a working class social background; he got to know music first through the church and in the second place through the wind band in the village, where generations of families played at that time (see also e.g. *Gijs* and *Willy*; table 5.1; teachers I). In Jacob's case both incentives, music from the church and windband, merged in one strong memory which is quoted in the heading of this chapter, described by him as an image that has not changed much throughout his life (lb: 359). Jacob had a teacher who organised funding for his education and who would talk to his parents, but nevertheless the music in Jacob's life was not something the family would ever discuss:

> The shipping industry, cows or religion could be discussed for a whole day, but you had to mind your words if you were to speak about music in your enthusiasm. My parents were deeply religious. We were not indoctrinated, but my youngest sister sang, she sang all those religious songs, and that was my parents' world much more than my world of classical music (lb: 362).

Going to secondary school was a high achievement in Jacob's family (nobody in his primary school was expected to go there); he would never have been in secondary school if he had not wanted to make a career in music. His choice for a career in music was clearly guided by significant others, being his teachers. We will see that once he had jobs in Frisia, it was again a significant other who encouraged him to audition for the Royal Concertgebouw Orchestra.

Henk (table 5.1; portfolio IV) finally, played the organ, in the first place because it was in the house and strongly related to religion. Henk would have loved to go to grammar school but his parents did not see the need as he was expected to take on an administrative career. His parents did not understand his drive for making music.

> My brother took technical courses, one after the other, and my father was delighted about that. But that was not my life. My parents were old, they had no idea. When I was on television for the first time they were very surprised. It is hard to explain (lb: 389).

In general parents made a lot of effort both in terms of finances and other immaterial support to enable their children to pursue their pathway. In some cases the parents pushed for another (academic) career, either out of habit and tradition or from concerns of employability (*Anton* e.g.; table 5.1; soloists II). In one case, that of Anneke, the parents were not supportive at all.

> My parents were absolutely not enthusiastic. It was such a university-based world in our home. University matters were the only subjects over dinner. It was always about the *Lustrum*, the *Senate*, the *Dies*, I couldn't care less (lb: 216).

Often parents served as significant others for the musicians, including once musicians had started their training in the conservatoire and upon entering the profession.

The musicians were sometimes loners in their surroundings, some of them already from an early age on. Some musicians led a 'double life' in school or suffered downright because they were pestered and bullied during their childhood (Nander, *Sanne*; table 5.1; teachers II). For Nander life became considerably easier when he changed schools and entered a school where there was much more space for an artistically gifted child (lb: 224). Both Sanne and Nander felt empowered when they had developed into mature musicians, as described in 6.2 (lb: 149; 228). Jacob met little understanding in school with none of his friends playing an instrument, but coped easily by leading his 'double life':

> I was an ordinary country boy *and* I was crazy about music. I had a good relationship with my friends at school, we went to the pub, I was not someone who practised for hours at home. But whenever I came into contact with people, I *did* want to sell them Bruckner! (lb: 364)

Noteworthy is the strong impact of the Second World War on the lives of five of the eight musicians of the oldest generation, all in very different ways (Yonty, Floor vZ., Anneke, *Dicky*, *Horst*; table 5.1; teachers IV; portfolio IV). The influence of the war can even be observed in the third and second age category (Michel and Anton). Family members were killed or strongly affected; big changes occurred, ranging from not being able to finish studies (Dicky; lb: 205) to arriving in another part of the world to be born and grow up there as the youngest son of Lithuanian refugees (Yonty; lb: 106). For Michel the fate of family members in the concentration camps was fundamental to the social engagement he would develop during adolescence (lb: 62). Finally, Anton found out only at a later age that his (half Jewish) grandfather had been a concert pianist who, after he had lost his father and sister in a concentration camp, did not want to perform anymore (lb: 35). This had its impact on Anton's father, who did not want to have anything to do with music, was hardly able to listen to it and was thus initially not in favour of his son's choice of music.

Cultural surroundings

A number of the musicians had parents who were in general very interested in the arts (e.g. *Izhar*, Rian, Yonty, *Jelle*, Dicky, Nander, *Oene*, Manon, *Joris*; table 5.1; soloists I; teachers III; portfolio I; II) and interestingly this had nothing to do with their social class.

Music-making throughout childhood was relevant for all musicians in all social classes. Without exception all musicians loved the informal music-making; first and foremost singing. Sanne and *Christine* (table 5.1; teachers II) recall happy times while singing at home and in the car during family holidays (lb: 147; 162); Manon enjoyed singing in the church choir for years and the social impact it brought with it (lb: 307). Horst would listen to his parents' singing when in bed in the evening (lb: 412). He never joined in this singing, having the intuitive feeling it was 'theirs', where the parents had, just after the war, a lot to come to terms with, his father trying to get on with his life, his mother having a hard time. Jelle has bad memories of his weekly organ lessons, where he had to play psalms, and rhythms were not allowed (lb: 177), but he has lovely memories of the Sunday evening singing sessions with the family (lb: 178). Michel's childhood was full of music:

> We lived in a big house in a suburb of Paris. My mother was a musician, and chamber music was ever-present. At the weekends we had big chamber music sessions, where we invited people, amateurs and professionals, whoever. We talked about politics and about making changes in the world, and in the afternoon we played music, Haydn, Mozart, with whoever was there. Sometimes a flute player would play second fiddle, if another violin was not there to play string quartets (lb: 60).

Singing in the classroom was, if it happened, also highly appreciated by all musicians, as well as the music in the church. Playing in wind bands, (youth) orchestras and ensembles were important formative events, as well as playing folk music, rehearsing with bands in garages and, very important, improvising, alone or with peers.

Most of the musicians came to know music by hearing it 'live' through informal occasions of music-making. Positive experiences in informal settings, like Jacob's, but also of *Corrie* (table 5.1; portfolio III), Manon, Dicky and Willy, often preceded the start of formal lessons and indeed led to a long-lasting musical involvement (Sloboda 2005; see also 4.2.1.2 on significance of music and emotional response).

With the exception of a few (Anneke, Henk, *Jiri*; table 5.1; portfolio IV), the classical musicians started at a young age to play their instruments. The late start of Anneke, Jiri and Henk is to some extent related to the non-supportiveness of (one of) the parents. All jazz musicians started at a relatively early age as well, but with classical tuition. The only exception is Anton who immediately started to play pop and later jazz music, but not at such an early age as most of the other musicians.

Social engagement

A few musicians from the higher age categories, especially during early adolescence, were heavily socially and politically engaged in the seventies. Rian felt the pressure and threat of the nuclear bomb. He read a lot about communism, societal systems and dreamed of living in a commune, where he could contribute to a better world through his music (lb: 77). Horst basically left Germany in the beginning of the seventies because he felt he did not have enough space to breathe. He found societal life in Germany "suffocating", where there was no place for his politically engaged music:

> I remember at that time we made a piece for ballet. The choreographer wanted to make something about Jesus people. But he did not have a concrete idea. So I delved into the Bible and made a text, aimed at all those Christian sayings that are used in a wrong way. It was quite a radical text. During the premiere we found out that there was censorship. The text was not spoken. We were angry and the *Staatstheater* went to court. The verdict was that the piece had to be performed twice during an evening, once with text and once without text, so that the audience could make its own choice. This made it clear for me that I couldn't go on in Germany (lb: 415).

Michel came from a very politically and culturally engaged family and was as a young adolescent for many years active as a communist worker (lb: 62). This went on even when after finishing his studies in Paris he went to Yale in the USA to study for his master's degree, even reaching a point where he was nearly ready to give up music for political activism (lb: 65). Before graduation at the Paris Conservatoire he visited Palestinian refugee camps more than once and throughout his biography we see a range of stories about the role of music which is for him highly connected to his social engagement.

> I was very active writing articles, demonstrating, trying to help union organisations. I even published a musical newspaper which was called *Combat Musique*. It was read by 800, 900 people. I combined it with practising Bach, Bartók and Brahms, which was interesting, because some narrow-minded friends of mine did not like this. So I said, 'Aren't you interested in reading books? Beethoven is like a book! One of our responsibilities should be to broaden access to culture to the biggest number of people. It is similar.' I was an angry man. I still am very angry with injustice and I am still extremely sensitive to what happens (lb: 62).

In many more stories of the musicians we see social engagement, but often in a more implicit way (e.g. *Yuri*, Gijs, Christine, Sanne, *Floor P.*; table 5.1; soloists II; teachers III).

6.1.1.2 Choices and motivation

Choice of instrument

No matter what the main area of engagement and primary medium of each musician would be in the end, all musicians started playing instruments. In general parents sent their children to music lessons because in their social class making music was considered part of the education or because their own world was full of music, for example through playing as a family in bands, or if one of them was a professional musician. Quite a few of the musicians were sent to piano lessons during childhood; not too often however this strengthened their motivation for music-making.

The reasons why musicians choose a particular instrument throughout childhood are diverse. Mostly it was initially the parents' choice. Often there was a piano in the house. Sometimes children themselves felt attracted to a certain instrument because they saw siblings, neighbours or friends playing it (Manon, Anton, Rian, Corrie).

Not all young musicians stuck to their original choices, and often piano playing was combined with playing other instruments. Interesting is the motivation of *David (*table 5.1; portfolio I) and Yuri for their choice of the saxophone: both wanted to play an instrument which would be their 'own', meaning that parents or siblings did not play it. David's parents were both professional musicians and Yuri's father as well. It also happened that parents were advised on their choices; both Nander and Manon followed the advice of a director of the music school.

Interestingly the instrument the 'wind band' musicians started to play was for the majority of them not the first choice, but socially determined, because the music-making was going to take place through the wind band (many musicians refer to the wind band as 'orchestra'). Jacob got a bugle; Willy wanted a cornet, but was given a bugle because in the wind band where she was going to play (being a 'fanfare') there was no place for cornets; *Tineke* (table 5.1; soloists I) wanted a clarinet, but was, by lack of a clarinet, given a saxophone and Gijs wanted a violin, but, as no string instruments were taught in his village and he would play in a wind band, he got a clarinet, being closer in sound to a violin than a brass instrument. Except for Jacob all musicians stuck to the instrument they had started to play, however none of them experienced this as an 'unlived life' (Alheit 1994).

Choice for the music profession

Contrary to some of the 'myths' about musicians, not all musicians knew from childhood that they wanted to be professional musicians. A few were aware of their passion from an early age, others not at all. The motivations for choosing the profession are various and highly different.

Sometimes the choice of the music profession happened by a minor incident or a major critical incident, like performing somewhere; Izhar for example, who performed in a radio programme; hearing a specific recording (Jiri); meeting a significant other like *Marie Françoise* (table 5.1; soloists IV) playing for Casals; or winning a scholarship (Yonty). Choices could also emerge slowly, only becoming an eye-opener at a later age, like in the case of Joris and Anton. Musicians could be grabbed by the idea throughout childhood (Michel, Dicky, Dena) or focus on the profession through a teacher, a significant other or peer in music (Nander, *Sean*; table 5.1; portfolio II; Gijs, Willy). The intervention of one of the parents could also be the reason (Yuri). A number of musicians grew up within the musical professional life at home and had the living examples of the profession at hand (David, Yuri, Michel, Mist, Floor vZ., *Berdien, Marc-Olivier;* table 5.1; portfolio I and III).

For 13 out of the 32 musicians (including four of those who knew the professional music-world from their parental home) the choice of music was immediate and obvious. Many musicians hesitated for a longer time, or only decided upon the time of graduating from secondary school. Some even initially took up other studies. A striking example is Yonty; he can be considered as an exceptional talent as a child, a true *Wunderkind*, but initially did not choose music either.

Parents were, in the end, never against the choices of their children. However, the addition 'in the end' is relevant, because there was a lot of concern for their children's future prospects. This concern is found in all generations and relates to both male and female musicians.

Sloboda's (2005) observation that children's strong emotional responses to music appeared to underlie the decision of making a career in music (see also 4.2.1.2 on significance of music and emotional response) is certainly valid for a number of the interviewees. Also the fact that such experiences are embedded in rich social and personal contexts seems relevant (ibid). Those musicians who knew at a young age that music was their future (e.g. Dicky, David, Jacob, Rian, Anneke, Izhar) had numerous positive internal experiences; Sloboda's (2005) claim that there is a relationship between children experiencing internal significance of music and professional involvement in music at a later age is also confirmed.

Significant (emotional) incidents with positive emotional response that made interviewees realise that they wanted a profession in music did not especially take place in a relaxed non-judgemental atmosphere in the company of family and friends, which Sloboda (2005) claims to be of relevance (see 4.2.1.2 on significance of music and emotional response). Despite the fact that significant incidents in music were indeed informal, playing or singing in a church or performing for the radio can also raise performance anxiety and fear of failure.

6.1.1.3 The role of music

Music plays a central role in all musicians' lives, although there are strong nuances. For a number of musicians other arts are also of importance, as well as socializing and reading literature. No other hobbies are mentioned. The role of music can be varied throughout musicians' lives. David heard his parents making music all day throughout his childhood, so music was central in the home. It made a big impact (lb: 251). For Mist music has been central throughout her life because her family members are engaged in music, both as professionals and amateurs (lb: 374). Jiri is still busy with music, reading about it the whole day; like Jiri, Dicky still teaches.

Musicians often do not perceive their work as a job, like Sean for example, who says "It is a way of life for me" (lb: 304). For Rian this is the same; he earns his money by doing what he is passionate about (lb: 91). Henk and Jacob regard music both as their profession and their hobby (lb: 371; 396). For Jelle the role of music which he felt during adolescence never recurred (lb: 186). The period at the conservatoire was too big a struggle for him to belong (see also 6.2.2.3 on personal development and belonging). A number of musicians feel that music has become part of their personality. Often musicians' friends are also musicians, or other artists.

The role of music as a coping strategy is deeply rooted in many musicians' lives. For Izhar music served as an anchor when as a young adolescent he had a hard time upon his parents' divorce (lb: 7). Yonty experienced music as "an island of sanity" (lb: 115) when he had to cope with the break-up of the relationship with his partner and Yuri needs music-making to overcome his periods of depression (lb: 55). Marie Françoise considered piano playing as her solution for having her "own territory" (lb: 93). Rian explains the role of music in his life when he talks about his love for his wife, who is a professional singer:

> From the very first day I found her voice and her musicality incredible, it came right into my heart and it still does. I think we would not have become lovers if she had not sung so beautifully. How important is music for me? This is my answer to that question (lb: 87).

Michel gives some powerful examples of the role music plays in his life. As we saw earlier this is often related to his political engagement. He describes a benefit concert he gave together with his wife Macha for an Israeli and Palestinian audience who came to a meeting of the European String Teachers Association in France:

> We played *Kol Nidrei*, *Arpeggione,* and Bach. It was a benefit concert for the Middle East, enabling two delegations, Palestinian and Israeli, to come to France to a big meeting of ESTA, which would be the first official meeting between these two musical delegations. And Macha and I felt ourselves to be really in the music and in this moment. It was a very special moment; it was quite moving to have organized this first meeting. So I went on stage, then

(after playing) I broke down and I was crying. I could not come back to the stage. We felt it was a very special moment. I don't mean that our music was especially good, but that it gave *me* something very powerful. And that it was worth experiencing it only for *that*. So I hope that the audience experienced it too (lb: 72).

6.1.1.4 Significant others

Significant others can be Gardner's 'knowledgeable experts in the surrounding of the creator' (Gardner 1993, p. 380), but also 'local significant others of learning' (Antikainen 1998, p. 226), consisting of other human beings who are appreciative and supportive. We see many examples in the learning biographies. Significant others encountered can be musicians' own teachers, often serving as mentors. Important examples are the musicians/teachers Aldo Parisot for Michel and Myra Hess for Yonty. Often they are other musicians who are not specifically musicians within the interviewees' own discipline (e.g. Kees Hendrikse for Izhar; Rob Madna for Yuri). Significant others can also operate in a community of practice, like for example musician/teacher Arnold Dooyeweerd for Anton. Quite often they are musicians' parents, mothers as much as fathers. Less often they are siblings (Yonty), a spouse (Rian, Floor vZ.), or grandparents (Marie Françoise, Mist, Willy).

Sometimes significant others were people taking on a parental role (the mother of Jampie for Anton; Klaas Fernhout for Yuri), by being influential or supportive while filling in something fundamental which was missed at home. Yuri's description of his significant other, Klaas Fernhout, who died two months before the interview, is telling:

> He was a painter and I knew him throughout my whole life. I regard him as my spiritual father. From early childhood he understood me, he taught me to draw, took me to museums. He always supported me, in the darkest times he warmed my soul. He was protective of me, *a kind of free port for complicated minds*, like mine. He was wise and inspiring and the first person in my life who pointed out to me that my home is in the arts. He was the person who jumped in when my parents, well meaning, were on the verge of taking wrong decisions for me. He helped me throughout my study and afterwards (lb: 53).

The emergence of Marie Francoise's significant others, who were renown pianists, was initially clearly related to her upper class background. Her significant others were intertwined with her artistic development and underpinning her pathway and learning processes. Wilhelm Kempff saved her from her terrible teachers at the Marguerite Long School, enabled the return of her self-esteem, and was not in the least important because Marie Francoise's mother would listen to him (lb: 96). Alfred Brendel was significant in a later stage of her life, through showing her the path to contemporary music, with which she identified strongly (lb: 98). The Amadeus Quartet put her on track by encouraging her to take up performing

classical music again (lb: 103). Leon Fleischer lastly, was significant when, due to a critical incident, she decided for a teaching career (lb: 100). All in all four major significant others were in her life supporting her in different areas and processes of development, none of them through formal education.

Distant significant others, being 'symbolic or representative images' (Antikainen 1998, p. 226) are clearly found in the biographies. We might relate this to highly admired contemporary musicians who serve as an example for a number of musicians, like the more than once mentioned jazz saxophonist Wayne Shorter. An interesting example of a non-contemporary musician who serves as a distant (artistic) significant other to several musicians is that of Bach, described in 6.3.2.1.

6.1.2 Educational span

Where formal education is concerned, some interesting differences can be observed between the three career categories. In the category of soloists all musicians have a bachelor's and master's degree, or education comparable to that. In the two highest age categories of the soloists we also find quite a lot of academic engagement, in most cases connected to an upper class background. Both Marie Françoise and Yonty graduated in Psychology; Rian is writing a PhD and Michel took a number of extra academic courses in addition to his music study.

The teachers and pedagogues mostly have bachelor's diplomas. In the second age category of the teachers and pedagogues there is one musician who finished a related academic study on master's level (Sanne) and one musician who earned a PhD (Christine).

In the portfolio categories most musicians earned both their bachelor's and master's diplomas, but no additional academic studies are found. However, in the portfolio category we see that 9 out of the 16 musicians took on a second study in music, consisting of a second instrument (Dicky and David for example) or of an extra study like composition or arranging (Jelle, Oene) or conducting (Willy, Jacob). This can be observed through all age categories. Clearly musicians having a portfolio career showed broad interests beyond their primary medium. The reasons why portfolio musicians took up a second instrument or music study was not in the first place to increase their employability, but it happened out of intrinsic motivation. Musicians mentioned their interest in combining different areas in music, learning different skills and one musician (David) took up his second study in clarinet because of the repertoire.

These formal learning paths show a big difference from those of the soloists; none of the soloists took up another instrument, which is not only understandable, when we take into account the amount of hours that need to be taken for practice in order to become a skilled performing musician (see also 4.2.1.3 on musical ability), but also needs to be understood from the presumption that for some portfolio musicians

playing an instrument is perceived more as a means than an end. The soloists use their academic training in all cases to increase their knowledge about performing and teaching.

Five out of the eight teachers and educators took up a second study in music (Willy, Sanne, Christine, Jelle, Dicky). In all four age categories one of the two teachers did this. None of these choices seems age-related, although they are highly career-related.

6.1.3 Career span

When looking at the primary medium of musicians, which we might also describe as 'professional identity', we can say that the primary medium in the category of soloists consists downright of being a performer, whereas in the case of jazz soloists composing should be added. The same kind of 'labelling' can be used for the category of pedagogues and educators. Willy is the only exception; she considers herself in the first place a conductor, which can be considered as a 'subjective identity', a term used by Mills and Smith (2006) to characterise the professional identity of musicians which might not match with their use of time and source of income in the 'objective career' (ibid). Subjective identities are, not surprisingly, also found in the musicians with a portfolio career; a variety of primary media and roles can be found, ranging from performers, pedagogues, composers, improvisers etc.

The 'main areas of engagement' of the musicians are also interesting. As explained in chapter V, there is a preference to use this term instead of being outspoken in terms of boxes like 'classical' and 'jazz' music. We can say that the main areas of engagement in the category of soloists consist clearly of either classical music or jazz music. Teachers deal with both types of music as well and in addition with cross-genre styles and, especially in the classroom, with pop music.

In the category of musicians with a portfolio career we see, in addition to classical and jazz music, an interesting mix of genres emerging, like cross-genre, cross-arts, improvised and world music. Again, these different genres are found in all generations.

6.1.3.1 Career development

Building their career often started already during musicians' studies in the conservatoire. This goes for about half of the musicians within all age and career categories. Only a few of them acquired more or less fixed jobs during the period in the conservatoire, like teaching (Dicky, Gijs), playing in an orchestra (Jacob), conducting (Willy) and playing in a pop band (Dena). It is remarkable that a lot of entrepreneurship was existent among the young students and also considerable

critical reflection took place, centred on the question of their own (professional) identity and choices.

Significant others played a role in this early career development as well. Jacob for example, feels that he would never have been in the Royal Concertgebouw Orchestra today if the director of the Royal Conservatoire would not have encouraged and even more or less urged him to apply for an audition (lb: 365).

Some careers developed smoothly and in a quite natural way (Michel, Sean); other careers arose out of clear incentives, like for example winning a competition or a scholarship. Yonty won a scholarship which made him decide to become a professional musician, bringing him from South Africa to London, and Joris' career developed in New York, emerging out of a scholarship for a three months' period of study in New York.

In the case of the careers of the soloists Izhar and Rian there are also some interesting parallels to be observed. When he was 14, Izhar won a competition which resulted in him being booked by an agency for chamber music. Playing chamber music became close to his heart and became an important part of his career until this very day. Rian's performing career emerged quickly after he became a laureate in the Queen Elisabeth Competition in Brussels, one of the most important music contests in the world. Through a significant other, guitarist Claudio Barone, Izhar became engaged in 19th century historic music, starting to perform it and to carry out research into it. Both chamber music for guitar and historic performance of the 19th century guitar music turned out to be *niches* in the market, while fitting his professional identity as well. Rian carries out research into another niche, being piano transcriptions, while trying to ensure the recognition for the genre which it, according to him, deserves.

A lot of struggle can also be observed in musicians' career development. Yuri initially had a hard time, having a strong ideal of how his career should look like. He did not want to work as a sideman just to give his career a start, and found it hard, if not impossible, to bend to other musicians' visions if he would not share them completely. He succeeded in the end because he also found a niche in the market. Yuri had to learn that selling yourself does not mean giving away one's artistic identity and in the end he was courageous enough, after having found the niche which gave him recognition, to leave it behind and to move on in order to pursue his real artistic goal (lb: 53).

Teaching

Only a few of the many musicians in the biographies who teach nowadays, wanted to do this from the very beginning of their career. The choice for teaching was obvious when musicians choose to take the classroom music teacher's training course in the conservatoire, but less obvious for musicians who entered the

conservatoire for the performance course, which sometimes (but not always) included teacher's training.

As we can read in a fair amount of the learning biographies, during the period of training in the conservatoire there was not so often an institutional open mind for the prospect of a teaching career; often there was some tacit agreement among teachers (and thus students) that teaching was a second-rate profession for failing performers (Sanne, Dicky, Anneke; lb: 154, 209, 222; see also 6.4 on learning environment and culture).

There were of course exceptions; some of the interviewees consciously decided to be a teacher, already during the period in the conservatoire (e.g. Anneke, Dicky). In the case of the soloists, only three out of the eight musicians, all from the higher age categories (Michel, Marie Françoise, Yonty), see teaching as important and highly relevant for their musicianship. These three musicians are very articulate about the question why teaching is so important and informative for them, not in the least for their own performing. Yonty and Marie Françoise however initially did not have a teaching career at all and started teaching only later in life. Michel combined a performing and teaching career throughout his life. All other soloists do not teach, teach a little bit, or do not want to teach (Anton).

In the portfolio group there are relatively more musicians who do not teach, but they combine all other kinds of professional areas. Comparable to the soloists, it is also in the higher age category, where teaching musicians are able to articulate in-depth what their own teaching means for them and how it informs their own professional development.

Teaching is a professional area where motivation problems regularly occur. It might be worth a separate research to explore this phenomenon. It is interesting to observe two separate cases of declining intrinsic motivation for teaching. The first is Christine's story, not relating to her own motivation, but to her observations in her profession, which is teaching music in schools. Christine leads the department of School Music at the University for Music in Cologne according to the latest insights into learning, but acknowledges that her graduates, once they start teaching in a secondary school, are not prepared for the, still alive, old fashioned attitudes in these schools:

> (…) the students are absolutely not prepared. So there is not a realistic picture, they have no skills to rely on, because, before they can develop those skills in a safe environment, they are pushed into very old fashioned attitudes. Research shows that when you are over-demanded in a professional situation, you fall back into old models and say and do things you would not yourself choose to do in teaching (lb: 174).

Christine observes a big amount of drop-outs in the profession of classroom music teaching in Germany and the fact that graduates avoid teaching in secondary

schools. She feels that the discrepancy between the meaning of art and the existing teaching attitudes are apparently too big for her graduates to deal with (lb: 174).

The second case is Jelle's. As we can read in his learning biography he built up a more and more deeply felt aversion against teaching the flute in the music school. Jelle had many pupils and met a lot of motivational problems from them. Dealing with different expectations is difficult and can lead to demotivation; however at the core for him was the fact that in the end he did not feel challenged enough. His remark that he has "a lot of things to offer for which there is no demand" (lb: 184) is striking. He observes:

> It is so boring. Who wants to be in that profession? Those frumpy young talent programmes on the television won't save classical music. That is not at all appealing to youngsters. This frumpiness is going to cost classical music listeners and *I am long gone*. I don't want to be in those circles anymore. I don't go to concerts; I don't play with those people anymore. Children I teach don't know who Vivaldi was. Their parents find an eight minute piece too long (lb: 187).

In short, coping with issues in the outside world that have causes which as an individual you cannot influence (funding) or hardly influence (institutional culture) is a major challenge. What can be influenced however is one's own choices, hence Jelle made the conscious choice to bend his career into flute constructing, feeling lucky that he had acquired those skills and that there was ample demand for it.

Entrepreneurship

Entrepreneurship is observed throughout all age and career categories, regardless of the fact that the conservatoires training the musicians did not pay much attention to it, nor encouraged it specifically.

In the soloists' category we see entrepreneurship emerging in the area of creating opportunities to enhance one's performing career. Both Izhar and Tineke show strong examples of this. Actually both musicians' professional integration took place in the period in the conservatoire. Tineke's break was in the same pivotal period which she spent at the Manhattan School in New York, and where she started to compose. After returning to the Netherlands she started a band and made a very successful CD, which sparked off her career (lb: 26). Izhar's performing career started as we saw already at the age of 14, after winning a competition. Anton's career emerged fluently out of his period in the conservatoire, where he started playing with teachers and students rising to 70 concerts per year.

A lot of entrepreneurship can also be observed in the attitudes of the musicians having a portfolio career. Henk started a big band during his period of study in the conservatoire (lb: 392); Dena a pop band (282/3). Nander founded during the period in the conservatoire a string quartet with three other students, which became quite successful. It even led to the young musicians' decision to leave the conservatoire at different stages of their training in order to create space for the development of the

quartet. At a young age and stage of personal development Nander encountered all the challenges which such an enterprise entails (229/30).

Oene (table 5.1; portfolio I) is another example of a musician who found his pathway already at an early stage of development; he started to play in the Zapp Quartet during the period in the conservatoire. Upon graduation he also began to work as a sideman in "groups that come and go" (lb: 243), and became quickly successfully engaged into a number of different professional activities, which forced him in no time to reflect on his true focus:

> It became kind of extreme. It kept going on and on. I was playing contemporary music and at the same time I had started this World Band together with some friends. That was a theatre band, in which everyone played several instruments and with a lot of humour involved. At some point it was very successful; we played 100 times per year in the theatre, German Schlager parodies, Chinese operas, hard rock, whatever. It was fun, but I had to step out; it was way too much. I know that in Zapp I find the things I like the most in music coming together. I was so used to this drive of 'everything must go on'. To keep thinking over what I want to play in one and a half years and in which genres is exasperating. Now I take a bit of time for that. In the last few months I sometimes felt it became too much for me. You can't continue reinventing the wheel. I have got to make choices, which is difficult because there are so many things I like. It is also involves a lot of organisation. Sometimes I think: 'do I want to keep organising or do I want to just take up my instrument now, and not consider anything else for a while?' (lb: 244/5).

Oene's deliberations make us think of Myers' (2007) observations about the portfolio career, where musicians ask themselves questions about what it means to be a musician in contemporary society, as described in 2.2.2 on the music profession.

Entrepreneurship is also to be observed in the managerial area of professional engagement in music. Two composers, Marc-Olivier and Mist, both of whom at this stage of life sometimes consider being 'only a composer' again (lb: 356; 384) have meanwhile created a lot; Mist built up Iceland's first higher music education institution and Marc-Olivier taught, was leader of one of the world's most famous conservatoires, served as a consultant at the Ministry of Education in France and now presides over an orchestra.

Finally, a very interesting example of true creative entrepreneurship is found in the career of Corrie. Initially she did things that came more or less coincidentally on her path and at some point upon critical reflection she changed this consciously (lb: 336). She created her own bands and built a totally unique ensemble structure while also initiating original and innovative musical and cross-arts projects.

Gender

There are no noticeable differences between male and female interviewees in the development of their careers in terms of opportunities or given support. Compared

to male interviewees, female interviewees address more often the family values they have.

Especially in the older age category women sometimes made conscious choices to integrate their family life into their careers and took the consequences of this (Marie Françoise, Dicky, Anneke; lb: 101; 211; 221). Having or not having children was addressed unasked by the majority of the female interviewees.

Two female jazz musicians talk about the life as a woman in jazz. Floor vZ. says:

> There was not much respect for my artistic input and that had to do with the fact that I was female *and* a singer as well. Singers and instrumentalists were in different worlds (…) It was of course important for them that I sang, because I had a pretty face (…) I could not cope with those kind of conflicts, I tried other ways to canalise my artistic flow (lb: 434).

Tineke, being as an instrumentalist in the 'different world' which Floor vZ. describes, copes consciously with it:

> (…) I learned to make my point, which is of course not always appreciated. In the end you gain more respect when you are clear. *People do not want leaders who do not make themselves clear* (lb: 31).

6.1.3.2 Views on career perspectives

The musicians' views on career perspectives differ widely, ranging from optimistic and hopeful to pessimistic and concerned. Some issues are regarded by one musician as a threat and by another musician as an opportunity. Some musicians show a broad view on the changes in society which lead to changes in the career; others look at it in a different way and not much beyond their own area of engagement. Young musicians sometimes feel they do not yet have a clear view on career perspectives.

Musicians from the different professional categories respond in general according to the needs in their specific professional area: soloists address mostly the performance opportunities; musicians with a portfolio career do this as well, but often they also look at a broader range of issues. Teachers understandably address mainly educational issues. There is hardly any difference in views between the musicians in the different age categories within the same career groups. All musicians agree upon the fact that a lot of change in the music profession takes place.

According to Anton fluctuations are there all the time. He says:

> Many things have changed in the possibilities in the profession, it is important to adapt to that. You have to be flexible *and remain loyal to yourself at the same time* (lb: 42).

Musicians are quite concerned about changes in society which can have consequences for their employability. They acknowledge the fact that there seems to

be a continuing higher standard of (artistic) demands and an increasing level of performance. Tineke observes:

> We will have to work hard and be creative, assertive, entrepreneurial and let go of belief in fairy tales (lb: 32).

Concerns exist about the decreasing amount of opportunities for performance, although musicians also observe an emerging creativity in putting new ideas (new stages for example) into the place of old ones. Joris and Izhar feel that 'where things disappear, other things emerge' (lb: 329; 17).

There are complaints about the lack of funding for orchestras, but also about the reverse, being that symphony orchestras get much more funding than for instance jazz orchestras. Jazz musicians complain about the fact that jazz is still seen as a marginal area.

Most musicians acknowledge that there is less money spent on culture than in the near past. Rian points out that budget cuts in orchestras lead to a loss of good musicians and thus to a loss of artistic capital, whereas "when an institution disappears, a whole environment disappears" (lb: 86). That statement is corroborated by Jiri, who experienced this personally when the orchestra he was a member of was moved to another city, merging with another orchestra (lb: 403). Marc-Olivier experienced the danger of short-term thinking and ad hoc policy, often due to political realities. Once there have been elections in France, cultural policy can change immediately (lb: 353/4).

Reaching new audiences is seen as a big challenge and a necessary step (Nander, Sean, Oene; lb: 235, 301, 248). Sean observes a shift to participatory art in the UK and regards this as a big opportunity:

> Time will tell if it is just a phase, due to government changes. But I think there is a momentum now for music as a participatory experience to have a wider resonance in society (lb: 304).

Corrie definitely reaches new audiences, but the trend that in the Netherlands everything needs to be labelled, and that *l'art pour l'art* is having a hard time annoys her (lb: 343). Joris sees the role of technology and new media as a shift in career possibilities and as an opportunity for employability (lb: 329). Henk sees an opportunity in the increasing interest in *crossover* (lb: 393).

Quite interesting is Mist's view on cultural life in Iceland, which is relatively young and is strongly connected to their society. She sees a lot of opportunities.

> The lines between disciplines have become less clear and the connection between the arts and society is quite strong, and those opportunities are also due to the relatively young culture in arts in Iceland (…) In one way perhaps, we have some complexes about not having a long history and are afraid of not doing things well enough, on the other hand it gives much

freedom for every aspect of Icelandic cultural life. You see it in everything, also in the way people perceive careers. The only job opportunities here a hundred years ago were those of farmer, fisherman, teacher, priest or doctor. So many jobs now are relatively new (lb: 385).

There is concern among music pedagogues about the declining subsidies for music schools, leading to the fact that some parents cannot afford music education of their children anymore. Sanne regards it as a very grave situation as she feels a music school is a place where social and musical processes come together (lb: 159).

Christine observes that the secondary schools in Germany do not move with the changes in the society and wonders how to respond to that as an arts teacher:

(…) I feel that the demands of society are changing much faster and that schools do not adapt. Knowledge and abilities are obtained in another way than in earlier times. Students get them everywhere, from the internet, from their peers. It is stupid to forget that, because it makes teaching in that old fashioned way such a paradox, like an island in a totally different world (…) In the meantime society is at such odds with this old fashioned kind of teaching that I really cannot understand how it can go on. How can schools remain stuck in this attitude, when their surroundings have changed so much? There are many pupils in secondary schools who dislike education and who are bored and don't have the ability to change or motivate themselves. It is horrible (lb: 173/4).

Musicians address their worries about the quality of music education in primary and secondary schools, and the *idol culture* (Sanne, lb: 159).

Floor P. observes that tendencies she sees in society are reflected in the secondary school. She feels it has become more difficult to teach as the changes are fast paced and political demands on education, including arts education, are numerous (lb: 200/1).

Although it is a fact that the average income of a number of musicians is in no relationship to the products and amount of hours they have to spend on them, the amount of income is not so much of an issue for the musicians. It is only addressed by Yuri and Nander (lb: 57/8; 235).

6.2 Leadership

The musicians show various forms of leadership and processes of development towards gaining leadership. When close-reading their narratives, different but highly connected areas of leadership emerge. These might be labelled as artistic, generic and educational leadership.

Artistic leadership is used in this context as an umbrella term which encompasses themes like development of conceptual artistic thinking, tacit knowledge and understanding, artistry and the concept of an artistic laboratory and includes the role of (professional) identity, relationships with other musicians and significant (artistic) others. Generic leadership entails leadership by example and by attitude

and includes the development of life skills, transferable skills, metacognition and social leadership as well as issues of identity, self-esteem and musicians' coping strategies. Educational leadership is closely connected to both other forms of leadership and addresses teaching, learning from one's own teaching and mentoring processes.

6.2.1 Artistic leadership

6.2.1.1 Artistic laboratories and tacit understanding

Artistic laboratories are much found and developed in musicians' biographies and appear in many contexts. They can be seen in Anton's collaborative practice in composition (lb: 40/1), in the tacit understanding of Jacob's orchestra (lb: 366), in Dena's compositional process (lb: 287), or emerge through cross-arts creations like Horst's installations (lb: 419-33) or Corrie's 'Writers in Concert' project (lb: 228-40). They can be Jelle's flute orchestra, where he is searching for a symphonic sound while constructing flutes mirroring it (lb: 185), Sean's creative workshops (lb: 301), Michel's chamber music ensembles (lb: 70/1), Marie Francoise's academy (lb:103/4), Sanne's vocal workshops (lb: 157) and Gijs' work in secondary schools (lb: 143).

Within such laboratories relationships of trust between musicians are often perceived as a fundamental value. An exploration of a variety of forms and content of artistic laboratories found is investigated below.

Conceptual artistic thinking through collaborative processes

A pianist can shape or 'redesign' a Mozart piano sonata on her own. She considers the artistic concept of the work, by reflecting, by studying sources, by comparing her ideas with other interpretations, or by just starting to practise the music using her intuition. A composer can sit down and compose a piece of music, having a commission or not, knowing which musicians will play his piece, or perhaps not. When designing or redesigning a piece of music, musicians use different ways for their artistic thinking.

However as soon as such processes take place in groups, performing and composing is a collaborative act. Musicians can 'redesign' a Beethoven string quartet or design together a new piece of music. By exploring different kinds of artistic laboratories where these processes take place we can get ideas about musicians' artistic thinking. The fact that ensembles work in very different ways while negotiating musical ideas, but that the practice needs to be underpinned by a strong social framework (Davidson and King 2004; see also 4.2.2.4 on leadership skills) is clearly confirmed in the various narratives of the musicians. Furthermore, in artistic laboratories we often see boundaries between performing and composing disappear.

Examples of collaborative work on composition can be found in *Anton*'s (table 5.1; soloists II) band, where the musicians only play music they create themselves. Anton never copies, but often ideas occur to him at unexpected moments, consisting merely of "vague memories, transforming all the time" (lb: 39). They can also be rhythmical ideas. Initially Anton works on them a lot. However, fundamental for him in working out such ideas is the collaborative process with other musicians. This is why he refuses to consider himself as a 'composer' and prefers the word 'groove design' to 'composition' (lb: 40). The whole process takes part in the ensemble; once having the material available it is transformed:

I then compose my own guitar part. Thinking together is wonderful (…) It is a composition you shape together (…) You design angular points, like in improvisations, you establish when you join or don't join the group (lb: 40/1).

Groove design in an ensemble is a tacit process where verbal deliberation is not necessary. All musicians feed it, by composing and trying out. The material being developed emerges from an organic kind of group process, the most wonderful thing that can happen, according to Anton:

Music-making is a group event for me. That is why you never are a composer in the traditional sense of the word. It is an organic process: emerging groups of generations of youngsters, sometimes mixed with older musicians who have a mentoring role, imbued with the spirit of the times, fusing together. Such communities need to be found in conservatoires! (lb: 42)

This statement reflects the ultimate definition of Wenger's (1998) 'legitimate peripheral participation' within a community of practice. Anton's last sigh heaved might even be key to the reason why he is not teaching in a conservatoire anymore. He feels that as a teacher he was not part of such laboratories, which he created during his own conservatoire studies (see also 6.2.3.2 on musicians' teaching and 6.3.1.3 on the combination of learning styles).

Collaborative practice, as it is at the core of *Sean*'s (table 5.1; portfolio II) work, consists of composing through participation in creative workshops which he leads for various groups of people. He composes on the spot with them and tries to develop antennae for what is fit for purpose at a particular moment. It can be compared to the transitional practice shown in Anton's collaborative composing and need not include professional musicians:

The roles can differ. You can be a leader, a facilitator, a composer, arranger, a supporting instrumentalist, you can be the person who just makes it happen; you can shift roles (…) The principle is the notion that you are with a group of people and that you encourage them to come out with their own ideas (…) The notion of exchange is important. *The key part is that together you develop something into something else.* That can go for young children with no skills

whatsoever or a highly trained dancer or a West African musician, searching and exploring new meeting points, new languages and possibilities (lb: 301).

Transformation is also here the key issue, comparable to the phase of work in Anton's group when the musicians start transforming once they have the material in their heads.

Two layers of transformation can be detected in Sean's narrative. In addition to the musical transformation, there is also a connection to identity and sense of 'ownership'; which reads from Sean's statement that "you can be the person who makes it happen; you can shift roles". Conditional fur such collaborative arts practice is clearly the use of a combination of artistic and generic skills, where collective artistic problem-solving also finds its place. Wenger's (1998) 'transformative practice of a learning community' as a context for new understandings (p. 215) can be seamlessly applied to Sean's workshops.

Sean is driven by the sheer image of *sound* when trying to connect different worlds which he encounters in his artistic leadership:

(…) things need to be said through music, through *sound* in the first instance (…) Saying things through music can contribute to how people interact, to how people feel about themselves, view themselves as individuals, and how they interact in groups. That is achieved through the fundamental organisational means of sound, like rhythm, harmony, textures whatever. They are steered, created and manipulated even in response to what is needed at that moment (…lb: 302).

Sound, together with the notion of colour in relation to sound, is a recurring pivotal topic in many biographies and can be seen as a metaphor for musicians' fingerprints or even artistic identity. *Corrie* (table 5.1; portfolio III) describes the work she wrote for the Radio Symphony Orchestra as "studies in sound colours" (lb: 342). The particular sound of musicians who will be playing the work which a composer is writing can be imperative (*Henk, Oene*; table 5.1; portfolio IV, I; lb: 395, 247). Sound is fundamental to Horst's installations (lb: 419-33). *David* (table 5.1; portfolio I) talks about "dreaming along in my own sound world" (lb: 252).

Sound is also at the core of *Yuri*'s (table 5.1; soloists II) composing processes. It is interesting to explore his artistic leadership and that of cellist *Michel* (table 5.1; soloists III). Yuri explains how he can be artistically triggered for ideas for compositions by all kinds of examples and the way he transforms it in collaboration with other musicians:

I have studied Arab music for quite a few years. I let myself be influenced by the people I talk to and work with, *the food, the smell of the country even. I store it, I cannot explain it.* Brazil for example has a certain sound and smell. Also India, but also Germany. I try to be open to everything I encounter and at the same time I want to remain loyal to my own nature. *I feel I have to remain on the surface of all those impressions, because if I went into too much depth, it would*

get me into problems. I think in big lines. *As long as you play with good musicians it will be sorted out; a lot of things don't need to be told to them*, that is just a matter of giving directions. I hear this sound in my head, a colour, a kind of concept of rhythm, a kind of harmony and *then I keep pulling the guys until we have it* (...) I tell my musicians a lot, but not everything. If I don't know the answers to several things, I let them fill it in. It would be stupid if I prescribed too much; I would ignore the talent of my fellow musicians. Sometimes you have to break through people's patterns. I am happy that the people I play with give me their trust. They even changed their instruments into instruments of different colours after I shared with them the sound image I had in my mind for *Wired Paradise* (…) It took time, it is difficult to convince them to play a bit more untidily, louder and uglier, but *in the end I am given their trust. It had to grow. They had to grow with me, and I had to grow with them.* You have to listen to each other and learn from each other, non-stop. Once things are developing well the only thing you have to do is follow the music, because the music tells you what needs to happen. Good musicians understand that (lb: 55/6).

Yuri's remark that he has to remain "on the surface" of all his impressions no doubt touches the fact that he has a tendency for developing depressions. Both Yuri and Michel clearly work in their laboratories in such a way that the artistic concept emerges reflexively. Michel says:

It's a real dialogue. It's the same thing as having a good discussion with two or three friends. We don't analyse the score; we play. When I play with friends, it happens, the concept emerges. So *I would never walk on the stage with three or four people I don't know to play Beethoven*. For me the conception of the piece is a result of *live* performing (lb: 70/1).

For both musicians the relationship with other musicians is clearly of crucial importance when giving shape to artistic concepts in their laboratories. It reads distinctively from Yuri's statement, when he addresses the necessity of trust and the growing together emerging from that. The ultimate trust shows from Yuri's convincing his fellow musicians to play a bit more 'untidily'. Michel needs to have a relationship with other musicians before he can walk on the stage with them (see also Green 2002 on popular musicians; Davidson and King 2004 on leadership skills and Louth 2005 on jazz musicians).

Trust and extensive personal contact is conditional for the transfer of tacit knowledge. It is interesting to hear Michel, while explaining how an artistic concept emerges in his artistic laboratory, using the metaphor of 'dialogue' and 'conversation' while he is referring to a *tacit* way of this emergence (see also McPherson and Schubert 2004 and 4.2.2.4 on leadership skills). Michel's reflection-on-action resembles Schön's (1987) image of reflective conversation and dialogue during the reflection-in-action of musicians. Tacit knowledge often refers to reflexive situations, here described by Michel, relating to when he is performing:

In chamber music (…) I don't talk anymore, I just play. And I notice that just by playing, things will be added. For example, you have an idea, your partner is sensitive, so he gets the

idea. But if he gets something different from your idea and then begins to explain that by saying, 'Oh! that is very good, but I am going to do it a little bit different', this could weaken the interpretation. I do not want it to become an objective thing; *I want the beauty of uncertainty*. Words are phenomenal media, but not here. The same words can have completely different meanings. So it's sometimes necessary to discuss in chamber music rehearsals, but it's restrictive. We should maybe think or just *feel or smell* (…) when I explain what I'm doing in rehearsal, I am not free anymore (lb: 71).

According to Davidson and King (2004) too much talking is not welcomed by musicians because it might interrupt the *flow* (p. 113), which is of course true. Michel however goes one level deeper in his narrative. He wants "the beauty of uncertainty" because fundamental for the artistic process is that he can change his ideas whenever he feels like it. A striking parallel can be observed between Michel's statement that "we should maybe think or just feel or smell" and Yuri's reference to "the food, the smell of a country" (lb: 55, see above) when trying to explain artistic concepts and sound; such a synaesthesia is perceived by Sachs (2007) as a 'gift', more than a 'symptom'.

Davidson and King (2004) discuss the two levels of knowledge which need to be integrated in order to have a satisfactory musical performance, being general musical knowledge and moment-by-moment information (p. 106; see also 4.2.2.4). The latter can be regarded as the reflexivity inherent in artistic laboratories, but in the examples of Yuri and Michel it is important to consider the first as tacit knowledge, where existing knowledge is implicitly used, underpinning what happens musically in the reflection-in-action.

The concept of artistry, defined by Schön (1983) as a phenomenon where the practitioners' intuitive knowing is "richer in information than any description of it" (p. 276) is fully alive here. According to Sloboda (2005) artistry and tacit knowledge together involve "an apprehension of structure-emotion mapping", being critical for (the development of) musical expertise. Hargreaves' (1996) two levels of metacognition can be applied, where the first, (tacit) knowledge-based level connects to what he calls the 'systematic level', guided by universal understanding about music and the latter refers to the 'symbolic level' (p. 165/6), which entails the expressive and emotional power of music and the possibility to reflect on these experiences. Reflection in this case should, again, be understood as reflection-in-action.

Tacit knowledge and understanding is present in a lot of other examples of artistic processes found in the learning biographies. The way Oene works with the Zapp Quartet can also be considered as a reflexive process in an artistic laboratory. While explaining about his composition *Rapide et Lent*, he says:

In this section I am going to improvise and the others accompany it. But it can go every way. *I want to be surprised*, it can become rock-like, anything. In short, we like this way of creating

space with a few simple basic ingredients. *We don't want to establish things like 'when A plays, B will do that', we want it to remain open and dynamic* (lb: 246).

Oene and his Zapp Quartet want to be "surprised"; Michel wants the "beauty of uncertainty". Neither of them wants any explanation let alone verbal agreement.

Tacit understanding in an artistic laboratory can be explored within any group of musicians, ranging from a minimum of two to a whole symphony orchestra. *Jacob* (table 5.1; portfolio III) relates about his tacit understanding with the chief conductor of the Royal Concertgebouw Orchestra:

I knew it by the way I saw him reacting when I played my very first note during the audition. That never went away. When Haitink makes an ever so small gesture with his little finger I know exactly what he means. And I react in such a way that he will know: 'that is exactly what I had in mind' (lb: 367).

Using non verbal clues (and 'reading clues') often makes the instruction of a conductor clearer (Davidson and King 2004, see also 4.2.2.4). Once knowing and trusting each other in the orchestra the tacit dimension can emerge as well:

You learn to develop antennae that receive everything and transmit this to you so that you can respond. All these antennae in our orchestra are directed towards each other. The better this works, the better the orchestra is. The Concertgebouw Orchestra is an ensemble of musicians that plays together so well that in many cases the conductor might just run off while we continue to play. We have a tremendous feeling of musical empathy (…) Everyone recognises each other's colour and sound, everyone listens to each other's sound (…) *Listening to each other's sound is the secret of everything. You catch someone's sound and the sound catches you.* The personal view of a conductor is only part of the huge machine which is so well tuned that each conductor can change things easily (lb: 366/7).

Sound, again, is central, also here in Jacob's statement. Jacob talks about antennae which transmit what other musicians have to say through their music, so that as a musician you can respond. The word 'respond' is beautifully chosen. Various layers can be explored in Jacob's narrative, in the first place the community of practice, where the conductor might run off while the orchestra is playing because there is a deep tacit understanding between the musicians, but also the metaphor of sound which stands for the shared identity of this community. It is not surprising that once Jacob had a mental break-down due to long lasting performance anxiety, the trust that is required for having tacit understanding in a group showed itself. Jacob took up leadership by example by starting to cope with his stage fright through breaking a taboo within a community of peers in the orchestra who suffered from the same (lb: 369-71; see also 6.2.2.2).

The importance of a good relationship with other musicians when composing and performing is stressed by a great number of musicians. For Oene the

performers are even critical:

> The better musicians improvise, the less I write down. So for me it is of great importance to have a good relationship and a *feel* for the musicians I write for (lb: 247).

The word 'feel' recurs often, being a much used word between musicians (including pop musicians, see Green 2002) and has to do with reflexivity, tacit understanding and 'knowing that the other knows', like Jacob's example with the conductor. The word is used in Schön's (1983) sense, who connects it to reflection-in-action, using the example of improvising jazz musicians; however 'feel' is manifest in many ways in the learning biographies. Most musicians compose, for example, for musicians whom they trust to have a *feel* for what is required in the composition (Corrie; lb: 341). *Tineke* (table 5.1; soloists I) has a specific pool of musicians in mind when she composes, and even in the styles she uses she takes their musical identities into account (lb: 28). In another way it is also fundamental for *Marc-Olivier* (table 5.1; portfolio III) when he writes music for the theatre. He often goes to rehearsals before he starts writing, and the actors he encounters can even influence the *sound* and *colours* he will strive for:

> It can be a face, an expression, a way of saying the text, all of it can lead to certain music, and choices of colours and instrumentation (lb: 355).

'Feel' also plays a role in *Horst*'s (table 5.1; portfolio IV) artistic laboratories, relating not only to people: he realises his concepts for installations through combinations of the spaces he encounters, the people he meets and the material he works with:

> *Often the material itself will tell me*. I sometimes first have the material and then I suddenly see the ideal space. Things develop from an inner urge (lb: 422).

In the end, composition processes start of course in the mind of the individual musician. The processes can be intuitive as well as very structured; often it is a combination of both. Corrie works intuitively while at the same time having an implicit plan. She knows quite soon how she will begin and end, and from that point on she starts working, whilst using a number of sounds, chords or a series as anchors (lb: 341), "At some point you have this groove in your head, which unfolds"(lb: 342). The process continues to amaze her:

> At the moment (when) I am really writing, there are all kinds of strands in my head, logical connections, which you suddenly see at a later stage. You are in a real *flow* at such a moment. Those are the most marvellous moments, that is the extraordinary thing about writing. This strange combination of mathematics and intuition, something touching me deeply in my inner self. It is comparable to playing Bach in the past, this feeling of things coming together, only now and then, but those moments make me very happy (lb: 342).

6.2.1.2 The role of improvisation

I was alone at home watching a documentary film about Nicaragua on television. It was very striking and quite terrible and it touched me deeply. After that I took up my guitar and started improvising. I had not done it much by that time and I remember it as an extremely important point in my development (Corrie, lb: 333).

Two memories during adolescence stand out in Corrie's biography, the first being playing Bach and experiencing the depth of his music. As we saw at the end of the previous paragraph she refers to that when describing the impact of her composing process. The second memory, which could be described as a pivotal creative moment (Gardner 1993) is narrated in the quote starting this paragraph. Corrie improvised when she was 16 years old as an emotional response to something she was confronted with and which touched her deeply, being the terrible situation at that time in Nicaragua. The outlet for her feelings was improvisation, being engaged in a conversation with herself (Berliner 1994; see also 4.3.6.1 on jazz musicians) and by doing this she discovered that for her this was an extremely powerful artistic means of self-expression. The fact that after a number of years, when she was graduating at the conservatoire, she was forbidden to improvise during her final exam (*sic!*) might, when keeping this story in mind, be considered a violation of her self-identity.

Improvisation deals with expressing one's inner self. It emerges in artistic laboratories, and relates to expressivity, communication and conversation, musical identity, social learning, ownership and sharing both musical ideas as well as one's vulnerability with other musicians. Last but not least it is a very important educational means.

Most of the musicians (20 of the 32) improvised spontaneously from early childhood on. In only a few cases attention was given to improvisation by their teacher during childhood and adolescence. Mostly teachers had no idea how to deal with their pupils' eagerness to improvise. In general the musicians took this for granted whilst pursuing their own pathway in improvisation outside the formal lessons. The improvisers stem from all generations and career categories, but we see that in the older generations there was even less attention for improvisation during formal education than in the younger generation. From twenty improvising musicians only two received pre-college training in it (Sean and Yuri). Only six of them had improvisation as part of their training in the conservatoire. Not all jazz musicians had training in improvisation, Henk, *Floor vZ*. (table 5.1; portfolio IV), *Dena* and *Sanne* (table 5.1; portfolio II; teachers II) were not trained. In the case of Sanne this is extraordinary, as she studied in a real jazz department.

Some of the musicians were fantastic improvisers from childhood on, just by informal learning. The most amazing case is that of *Yonty* (table 5.1; soloists IV),

who started improvising as a four-year-old, playing solely by ear and performing throughout South Africa.

> I played entirely jazz as a child; when I was four, five years old I used to tour South Africa, being called the *Boogie Woogie king* of South Africa. I was very much influenced by jazz pianists like Earl Hines and Art Tatum, 'Pinetop' Smith and by the wonderful jazz singer Ella Fitzgerald. I only improvised. I could not read music at all (…) I took part in several talent competitions, like for example *Stars of Tomorrow*. I played a lot, used to go to Johannesburg, Port Elizabeth and Durban and at a certain moment I became a bit exploited by people. I also played with jazz bands (…) Everybody wanted to hear me play. I used to sing the pop songs of the day as well (lb: 108).

Yonty learned the music through jazz records of his brother Elia. When he was eight years old his parents found that he should start to learn the piano 'seriously', but Yonty refused. He describes himself as a "rather precocious child" (lb: 108). When Yonty was 14 years old his parents intervened radically and put a stop to all the touring. Through a critical incident in the same period, his father losing his business, Yonty had to change schools and in his new school he met a music teacher with whom he connected extremely well. After his strong informal experiences Yonty was ready and motivated to start learning music in a formal way; he kept pursuing it as a subject in school (lb: 109). Within a year he was playing classical concertos with an orchestra. It is not surprising that Yonty learned very quickly to read music, as sight-reading skills and improvisation skills are related modes of (implicit) learning (Thompson and Lehmann 2004; see also 4.2.2.2 on artistic skills).

Empowerment developed by the fact that musicians met significant others (musicians) who helped them with their improvisation led in more than one case to the choice for the music profession. Yuri had lessons with Henny Kluvers, who recognized his abilities and made him aware of what he was doing, showing him how to build on that (lb: 48). Sean's empowerment after he was made to improvise during a formal audition for the junior school of Trinity College (lb: 295, explored in 6.3.1.3) must have been fundamental for the confidence with which he pursued his pathway.

Oene and David both had teachers during childhood and adolescence who could not help them with their eagerness to create their own sound world. Oene's teacher kept pointing out to him that he was not playing what was written in the score, despite its 'sounding nice enough'. Only when he was a bit older he found a (jazz) violin teacher who could help him shape his improvisations further and got piano lessons at the same time from an improvising musician. From that moment he felt great interest into going to the conservatoire (lb: 240). For David it was from the very start crucial to have his own sound and music. He had piano lessons as a child, and started improvising at the same time. As his teacher had no idea about improvisation, David would not even bother and developed his own strategies.

"I worked for ten minutes on a Chopin Mazurka and then I thought 'okay, now I know enough', and I continued improvising"(lb: 252). He had supportive parents who encouraged him to improvise. As an adolescent he improvised during a stay in New York with a composer, a friend of his father:

> Each of us used to sit behind a piano and we would improvise together. It was very stimulating. The way I sat there with Michael Brozen, having the feeling to be free and that it did not need to comply with anything; *it was fulfilling in the moment* (lb: 252).

Currently David's main area of engagement is improvisation.

> I like to step on a stage and to start improvising without having prepared anything. I just hope then to bring something as compelling as can be the case with written music. *I'm in pursuit of beautiful moments* (lb: 256).

Improvisation is described as fulfilling and being in pursuit of beautiful moments. It requires trust and self-confidence and a strong sense of self-identity.

Having to show yourself in improvisation while not being confident or having a low self-esteem can lead to a lot of vulnerability. Sanne suffered from stage fright, which did not prevent her from going to the conservatoire. The first day she entered the jazz department the issue of improvisation arose:

> During the opening day of the conservatoire one of the other students asked whether we would have lessons in improvisation. She got as an answer that we were absolutely not yet ready for that. She said: 'But this is why I am at the conservatoire isn't it?' The staff was annoyed with her for this remark, but I thought that she was right. The amazing thing was that there were no singing teachers who could teach you to improvise, and if they could, they didn't show it. Rob Madna (a pianist, also appearing in Yuri's narrative, RS) took me on his own initiative because he wanted me to learn to improvise. I worked with him twice, but I found it *so scary and confronting* that I let it go. Later I have often asked myself why on earth I did not accept his kind offer and was too shy and lazy to go on with it (lb: 153/4).

The reasons mentioned by Sanne for not pursuing Madna's kind offer of help are shyness and laziness. Probably the latter is less realistic than the first, because Sanne uses the words 'scary' and 'confronting', which might be key words. It seems difficult to be confident and allow yourself to be vulnerable when you have been bullied for a long time, as Sanne experienced during childhood. A low self-esteem resulting from this lay at the basis of her stage fright, as she discovered. The 'bullying' answer that her fellow student got cannot have given Sanne any reason for self-confidence, once she started in the conservatoire.

Anneke, Floor P. and *Christine* (table 5.1; teachers IV, III, II) all improvised on the piano when they were children, in all cases apart from their formal lesson. Anneke used to get remarks from her mother coming down to forbidding her daughter to

'mess about' (lb: 213). Christine's improvising was immediately stopped by the teacher once she got formal piano lessons; there was no room for a playful approach (lb: 164). All three musicians used it nevertheless later in their career as an important skill underpinning their educational leadership. Henk became a very accomplished jazz musician, but was as an adolescent forbidden by his teacher to improvise (lb: 388). He nevertheless did it on his own, and basically developed himself in an autodidactic way. Horst learned by improvising "how to move into music without a score" (lb: 413). He started improvising ensembles, like *Der Junge Hund*, making music spontaneously, short and powerful, with a lot of enthusiastic musicians who could not read a single note (lb: 419).

In addition to self-expression improvisation also serves as an important educational tool. *Dicky* and *Jiri* (table 5.1; teachers IV; portfolio IV) both use it on purpose. They never improvised in the conservatoire, Jiri only started to do it at a much later age. They both use improvisation consciously in their lessons for the development of artistic (Jiri; lb: 408) and interpretative (Dicky; lb: 206) skills.

In improvisation musicians bring previously learned material together, requiring motor, cognitive and knowledge-based skills (Kenny and Gellrich 2002; see also 4.2.2.2 on artistic skills); this happens of course in an internalised and tacit way. As such it should be regarded (and used) as a strong educational means, especially since musicians are clearly from early childhood very motivated to improvise.

6.2.2 Generic leadership

Generic leadership and personal development are fundamental for the concept of lifelong learning. As we saw earlier, personal and professional development are closely connected in the framework of lifelong learning. In the biographies there is an abundance to be found about musicians' metacognition, coping strategies and empowerment. The focus within generic leadership in this section is on three important areas which emerge from the biographies. The first is musicians' profession-related physical health problems and the coping strategies used to tackle them; the second musicians' stage fright and coping strategies and the third is personal development and 'belonging'.

6.2.2.1 Physical health problems and coping strategies

Physical health problems related to the profession occur to many musicians, and they also happened to those portrayed in the learning biographies. They emerge in all professional categories and age categories, but most problems are found in the category of soloists, which is not surprising, taking the intensive practice these musicians deal with into account.

Twelve out of the 32 musicians in total had health problems which needed to be solved. More than half of them had these problems already during their studies in

the conservatoire. If we consider not just physical health, but also include (professional) mental health, mainly being stage fright, the amount of musicians with health problems climbs to 19 out of the 32 interviewees. This percentage even surpasses existing research in conservatoires and orchestras (Fishbein *et al*. 1988; Wynn Parry 2004). If we take into account that not all portrayed musicians have a performing career, and therefore for this reason perhaps have no problems in the areas of profession-related physical or mental health, the results are quite alarming.

Health problems are encountered in the biographies by as many female as male musicians. Health problems can be very distorting, and be experienced as an attack on musicians' self-identity. Generic leadership is important when it comes to conquering it and developing coping strategies. This will be explored, starting with a powerful core story, that of *Rian* (table 5.1; soloists III).

For many years I had a big problem with my right hand, being *focal dystonia*. You can compare it to dyslexia: you cannot find the right muscle tonus. It is a sort of reaction of spasm. This dystonia really developed through my own behaviour. The first signals came in 1988, but I neglected them. I found it back in notes I had taken during a conversation with Earl Wild, with whom I used to stay a lot. In the middle of the eighties he had told me 'watch your third finger, it is having an erection'. So this finger moved beyond my awareness. From 1991 onwards I really had to cancel concerts, amongst which one in Montpellier with the biggest fee I had ever been offered. But my fingers would not work anymore.

I thought it had to do with my way of life. I had had a very busy year; next to my 90 concerts I had learned six new piano concertos, amongst which Brahms, Tchaikovsky and Prokofiev. My marriage was tumultuous. I did not wonder about my technique or about if I was tense at the piano. I just forced. It took me a while to realise all that. So at a certain moment I took two weeks of rest. I decided to use this time to practise hard passages, but then the real shock came: practising only made it worse. I totally lost control of the outside of my hand.

It led to a severe crisis. I had just bought a big house, fitting to a 'successful pianist'. At that time I had managers in Amsterdam and London and I decided to be totally open with them. They both reacted sympathetically, giving me shelter by only programming the pieces I still could play, which consisted of one recital programme and the first Tchaikovsky Concerto. Meanwhile I had to find a solution to have my hand on the mend. I knew the stories of pianists like Jan Wijn, Leon Fleischer and Cor de Groot, who suffered from such kinds of handicaps and could not cope as pianists anymore. I found this a dreadful perspective. My illness had not been diagnosed yet. I had visited all kind of specialized doctors, but nobody knew. I still was on the stage, but daily it became worse.

I was really in deep trouble during this period. I got depressed, which was terrible for my wife. I tried to handle my cure in my own 'scientific' way. I made schemes for my quest for a solution. The director of the Royal Concertgebouw Orchestra had once said to my agent 'he plays the piano fantastically but he should once in a time suffer a bit more'. I felt that I might be seen as this virtuoso who could play only virtuosic. In a way this was actually true at that time. So I developed this hypothesis about the question 'have I organised this disease because I do not want to be a virtuoso anymore?' I even went so far as to lie down on Hans Henkemans' sofa to find out. Henkemans was old by that time, but still very clever and told

me that there was nothing wrong with me. I then tried other therapies, for example 'floating': in a heavy isolated casket with a kind of utterly strong salt solution in the water. The idea was that your spirit would start to leave you. I wanted to find the hidden vaults of my mind. After that I tried *Bagwan-like* therapies. I applied everything systematically and let go of it when it did not work. I felt like Don Quixote fighting the wind mills.

The uncertainty about what was wrong was agonizing. At some point I was in Canada and in Toronto my friend Jim Campbell put me on the track of dr. Chong, who was specialized in profession-related handicaps of musicians. He diagnosed the focal dystonia and told me at the same time that I could forget about my further career, because there was no cure. My feelings hearing this were twofold, I was grateful to know finally what was wrong, and at the same time *I thought 'finding another career? Tonight I am on the stage in Pittsburgh and I intend to stay on the stage throughout my whole life'.* I was determined to find a solution.

It was my London agent who put me on the track of a solution, by bringing me into contact with a French pianist who had defeated this very handicap. It turned out that in Paris was a therapist, Philippe Chamagne, who had developed a therapy for focal dystonia. I started on the first of August, 1991 and went successively for three years once in a month to Paris for a few days; every time having three sessions.

Originally Chamagne was a physiotherapist who had suffered writers' cramp, for which he had developed a therapy. That was actually the basis. I got a lot of exercises, the first two years without using the piano. I had to do exercises for my posture. He drew parallels with fencing, dancing, conducting and painting. He taught me how things worked in my hand and what had gone wrong. I realised that actually the two hands have a very different function at the piano: the left hand having to realise big leaps and chords, the right hand playing the melodic passages and often being virtuosic. The left hand develops as a block, the right hand becomes more and more pliable in all five fingers. Sometimes you even have to play different rhythms with the right hand. Because the muscular tissue at the outside of the hand gets thinner, slack emerges between the knuckles. That leads to other movements being 'stored'. Thus the system slowly pollutes. I discovered that my problems actually emerged out of the fact that I am built too big for the piano. Chamagne used to talk to me about 'la lutte contre la pésanteur'. Many pianists came for a 'quick fix' to Chamagne, including world famous pianists, but that was not the thing. It costs a lot of time, and you really have to be deeply motivated to take it on (…)

From 1994 it went a bit better so I went to Paris less frequently. In 1997 I went for the last time, Chamagne then telling me my disease had been cured and saying 'the only thing you have to do now is learn to play the piano again'. I learned to play again, in a new way, bringing into practice what I had learned from Chamagne. Of course he had not interfered with my technique, but *meanwhile I knew everything*, the connection between the muscular groups, the balance that was required, etc. I wrote everything down. One day I may work it out. At that time many remarks that had been made to me over the years about my technique fell into place. I realised no one had ever *really* told me, because I seemed to do everything so easily by nature. I played Rachmaninov's third piano concerto effortlessly. What do you say to someone doing that? Edith sometimes told me that I was too superficial, so with her I worked on musical depth and ideas, and hardly on technique. *Of course she saw things, but I conquered everything with the power of my youth and my lack of inhibition. That is how my injury could grow over the years.* I survived on the stage for three years thanks to this one recital programme and this one concerto.

Gradually I started to apply my new principles in technique. The next step was to practise new pieces. *In order to cope I developed a system of A, B and C fingerings*. An A fingering was the ideal one, which I wanted to use with regard to technique and the history of my injury, the B fingering was a sort of compromise, not ideal, but musically acceptable without harming yourself. The C fingering was a 'desperate' fingering, 'if only the music will sound'. I played a lot left-handed which actually ought to be played right-handed.

At present it is really cured and done with. Sometimes problems tend to appear again when I play an old piece, relapsing into old habits. But I fight it and solve it. For the last ten years every day I have had the drive to sit behind the piano and conquer the monster. At crucial moments there were people showing me the right pathway, like my agent who could have been piqued because I cancelled this big engagement, but on the contrary supported me (lb: 83-86).

Rian suffered a severe depression because he could not cope with the very idea of perhaps having to give up his piano playing, his 'life'. This led to him exploring all reasons why he could have developed these problems, including addressing the question on the sofa of a pianist/psychiatrist whether indeed he might not have 'suffered sufficiently'. He was persistent and highly motivated in his personal journey to solve his physical problems. Rian's reaction when being faced with the fact that he might have to give up his career, "I thought 'finding another career? Tonight I am on the stage in Pittsburgh and I intend to stay on the stage throughout my whole life'," is meaningful, and a strong sense of belonging is underpinning this statement.

He succeeded in the end, 'conquering the monster' successfully. The metaphor of the title of Richard Strauss' symphonic poem which Rian uses to express how he feels about having been cured is powerful and shows how strong his musicianship is connected to his identity.

(...) I have faced the fact that it could be the end. 'Death and Transfiguration', risen again from the ashes. *I am a new person*, who is so grateful that he can play again (lb: 91).

This has a striking similarity to the transformative experience which Jiri had after having severe physical problems, which he never could overcome completely. For Jiri this physical process led to a new pathway in his career; he became a teacher. His empowerment made him use a similar metaphor:

It was *as if I'd been newly born again* when I let go of my ambitions to be a soloist and became a teacher. It is so gratifying (lb: 407).

Upon reflecting back Rian realises that "nobody ever told him"; he takes it that his teacher must have seen things which might cause him trouble in the end, but that she did not address it because Rian did not seem to encounter any problems at all.

He now understands why he developed his physical problems, recognising the obvious pattern of continuous crossing the boundaries of his possibilities.

In Jiri's case things were different. There was a clear reason why he developed problems, as he started to play the cello at the age of 15, which is relatively late for a string instrument. After having lessons for half a year Jiri spent six years in a conservatoire where the approach was strictly formal, including having to play a fixed repertoire which was required for each year. The fact that Jiri only played for a short while was never taken into account and his teacher was (at that time) quite inexperienced. Jiri had to gain results which were actually beyond his possibilities, which made him force a lot and led in the end to big problems with his left hand, later diagnosed as *Dupytren Contractuur*. In the Netherlands Jiri underwent operations and after his hand had been paralyzed for a year he started extensive therapy and developed technical coping strategies parallel to it.

> I devised 'little machinery' and thought a lot about ways in which to make my fingers strong again. The professor who treated me was a marvellous man. He found curing my hand a challenge, and always sought his colleague's advice. Together they examined my hand. I showed them my little machinery and the methods I had developed (…) My second finger remained slow. I could not lift it enough. But if I was able to keep my first finger in place, it would work. Practising first on the table with my fingers, I then took an old cello fingerboard, to which I tied my thumb and first finger with elastics. In this way I worked on strengthening my second finger, and the first finger could not move. I practised and practised, and at a certain moment I contacted the director of the orchestra to ask if I could start again. I took a seat in the last stand, and played with elastics around my fingers. Nobody knew how I 'cheated' and I had to develop completely different fingerings from those I would have given my pupils (lb: 402).

We see that Rian developed similar technical coping strategies, which he describes as 'A, B and C fingerings' ranging from ideal to "desperate" fingerings (lb: 86); Jiri refers to this elsewhere as "alarm fingerings" (lb: 407). Through an intervention of the professor treating him, Jiri in the end let go of his ambitions to be a soloist and became a teacher, which actually fitted his identity much better. He discovered that he had a special skill for detecting young talent, strikingly "also when it was hidden or destroyed" (lb: 409), which mirrors his own situation. His motivation became deeply intrinsic and he states that if he had not had these huge problems he would not have become such a good teacher (lb: 404). Jiri had been forced to reflect on all aspects of cello technique due to his own physical problems. Like Rian, he now knows 'everything there is to know'. The whole process with his physical problems led in the end not only to a deep intrinsic motivation fitting his identity but also to a transformative learning experience.

Dena also discovered a new identity once she went through a serious physical crisis. She developed a *carpal tunnel syndrome*, which led to a severe mental crisis

when an operation did not help and she could not play the piano anymore. She was hesitant about another operation, not knowing whether she should believe it would help, nor having all the money it cost. At some point she discovered that she could sing.

Almost a year now I was not playing at all. I became depressed, drank a lot, started using drugs, anything to escape making a decision. During this time somehow it happened I was hanging around in the bar, listening to Doug Beardsley with his trio. It was getting late, and they were still playing. Someone said: 'Dena get up and sing!' At first I did not want, I thought I could not sing. So I protested: 'I do not know the words' and so on. But they got me a *Real Book.* They knew I sang in the pop band as well. Basically they meant well (…) In the end I got up, took the book and sang. Everybody clapped and I liked doing it. I was not looking at anybody, but I had a good time. It made me feel good to actually be involved with music again. So I decided to learn a bunch of tunes and hire Doug Beardsley's trio to back me up (lb: 284/5).

Dena then gained confidence; she started organising gigs with the trio and in the end she decided to take another operation which cured her carpal tunnel syndrome. She experienced the whole process she went through as traumatic. Meanwhile she has turned into a successful jazz singer and pianist. Her awareness of the power of her experiences shows in the critical reflection and biographicity when she talks about her teaching:

People often assume I am on a piano faculty. In all colleges I am on the voice faculty, and with each singer I work on piano as well. I have often wondered why I am nowhere as a pianist and why I teach the voice everywhere. I realise now after years of this that there is a reason: 'I teach at the voice faculty not because I sing, but because I play piano!' It took me a while to realise this (lb: 289).

Michel had an accident with his left index finger, a critical incident which brought him into a crisis, which in the end also contributed to substantial changes in his life, including a divorce.

What happened in 1983, in this completely disastrous time, is that I cut my left index finger off. On the 13th of June. My wife was in the opera house, I was cooking, the phone kept ringing, I was with the children. I was preparing frozen fish and tried to sever them with a knife and then it happened. *And I knew in that second that this was it. I said to myself, 'Okay, this is the end.* That's it. This is my career. I did some interesting things and that is that'. I cut the tendons off. I knew it was disastrous. I had to do concerts in Paris, Beethoven triple concerto, the Dvorak concerto in Central Europe, I had to make recordings, I had to do many things. So I went to the hospital and I said to this doctor, 'I am a cellist'. And this surgeon, who was a real artist, said, 'Yes, you have made a wrong move. But I mean to take care of it and you will play the cello again'. He operated on me, micro surgery lasting five hours, and then I went into recuperation for four months, not touching my cello. That was really heavy.

I had a very good relationship with my physiotherapist; I was there almost every day for four months. After about three months I began to play the cello again, for a few minutes a day. The accident happened in June, and I think I accepted a concert in January after that. It was a concert in Winterthur in Switzerland, and *I told myself, 'If I can play this concert well, I am going to keep my job, if not I'll change profession'*. My surgeon came to Switzerland to hear me play again. It was such hard work… a life-altering experience I think. Objectively maybe not, but subjectively I took it very badly. *I told myself that I could come back from this once, but not twice* (lb: 69).

Michel talks about a "completely disastrous time" in the first sentence, referring to the fact that in this period he was totally exhausted and overwhelmed with work. He was on the verge of a choice that had to be made. This might explain his reaction on the accident: "Okay, this is the end", as if things had been building up until the accident happened. It might also explain his decision that if he would not succeed in playing the concert in Winterthur seven months later he would change profession. Michel feels that in the end this accident has improved his playing.

I had to think again, and think ahead. Well, actually, *my mind made me improve*. My mind created the problem and that made me improve. *My background made me use my brain*. It made me think, how I could deal with turning it around. I had problems, I had to change fingerings in every piece. When I was playing my hand felt heavy and stiff. I could not bend my finger. I had to fight. I played the repertoire, but awkwardly. Because of this setback, I realised I had to do some things differently. Not so much musically, but in terms of my technical ability I was fighting, and then in the end I found better solutions. The technical ability came back fully, but *I had had to deal with the problem more deeply* (lb: 69).

The technical coping strategies are strongly similar to those which Rian and Jiri describe. But clearly Michel refers here to mental coping strategies as well. "My background made me use my brain" refers to the parental background, the way Michel was raised in a wise and supportive way. It was his father who in a later stage helped him overcome his depression, through encouraging Michel to apply for a position in the Paris Conservatoire once he had started making choices and left the orchestra (lb: 70).

In all these narratives the musicians encountered their problems after they had left the conservatoire, although we can assume that Jiri's and Rian's problems must have been building up while they were in the conservatoire. When looking at all other narratives of musicians with physical profession-related health problems which occurred during their studies in the conservatoire, we see that there was not a strong role of teachers involved in preventing such problems or knowing what to do once they emerged. *Willy* and *Izhar* (table 5.1; teachers I; soloists I) had teachers who could help them overcome problems with embouchure (Willy, lb: 131/2) and of ongoing pain in the arms (Izhar, lb: 9/10), by recognizing the problems and offering adequate educational strategies to address them. As often however, problems also

rose because of insufficient or downright bad technical tuition. Christine developed tendonitis in both arms due to the fact that her piano teacher in the conservatoire was very demanding and technically neglectful (lb: 166). She was saved by another teacher who found out that she had difficulties and encouraged her to change teachers, "although there was an implicit rule never to change teachers" (*sic!*; lb: 167).

6.2.2.2 Performance anxiety and coping strategies

Mental health is also an often emerging topic in the learning biographies. Performance anxiety or 'stage fright', depressions, suffering from perfectionism and a lack of self-esteem form the core. Sixteen musicians from all age and career categories mention such problems. Stage fright is often connected to perfectionism and a low self-esteem. A lot of coping strategies are developed in the biographies, which all have to do with training mental skills and metacognition.

Admitting to having performance anxiety is still often a taboo (Wynn Parry 2004; see also 4.2.1.5 on health). Jacob suffered a break-down caused by a collapse through stage fright which had been building up for years and he consequently developed strong coping strategies. His narrative is a core story of a critical incident which led to important transformative learning.

Of course I am nervous when I play. Who isn't? It is actually impossible always to be in top shape. On the one hand you are used to the demands, on the other you have the desire to achieve something and the fear of failure. That is the tightrope we walk. You want to offer something, but wish you could offer it at the moment which is convenient for you. And that is not possible in our profession. You are in a suit of armour in that way. It must happen at *that* particular moment, with *that* particular conductor and for *that* particular audience. That is hard, for everyone. Fortunately having nerves is not so much a taboo anymore. I have known times when it was absolutely impossible to bring it up. Especially when musicians came to an age when there could be problems with remaining in top shape. I am certain that it is more bearable for people when they can talk about it. In my case I know that a part of my performance gets lost because of my nerves. One is tense. It is possible that things improve once you get going, there are also evenings that are just shit.

At the beginning of this season I was out of the orchestra for two months because I got stuck. Of course I am older, and our orchestra is now in a phase where quite a few people have left who were there and on the top of their skills when I joined 25 years ago: people with whom I played a lot, with whom I had good relationships and with whom I went on tour. They gradually disappear and incredibly good musicians arrive in their place. Also my direct colleague left because she was no longer at the level of her earlier days. I saw several cases of people who had to step back because they played less well at a certain moment. For several years already I thought: 'what will this mean for me at some point?' So I looked in the mirror and said to myself: 'where are *you* in this process?' It is so strange in our profession, you get appointed to the top place number one in the Netherlands in your profession, and that is it. People think you can't fail, that you are superman, that everything is possible. Whereas of

course the reality is that I am just a human being doing some things well and other things less well and meanwhile getting older. *I saw a lot of that kind of things happening around me, but nobody ever in my life talked to me about it* or coached me or asked me how I felt when I had to go on stage again.

Things went well for 25 years, but at the beginning of this season it went wrong. I was in Salzburg and had to play a solo, and for three seconds I had a severe black out. No sound whatsoever came from my instrument. Over and done with. *I thought 'this is it'*. I felt the moment arriving, but the moment it actually happened I confronted myself, so to speak. *Those few seconds made me decide that I would stop playing, but not before I had done everything I could to find out what had happened and whether I could cope with it.* I had played very well for the last few years, but also I had often left the artist foyer with a feeling like, 'thank God, I have survived it again'. In other words, I was at some point so negatively directed towards myself that I was kind of *waiting* for disaster, and then what happens to your body? It stops! Fortunately people came my way to help me shift my thoughts in a positive way and teach me that what I am doing is good enough. I have a therapist who is a kind of mental coach for me. He asks me how real those issues are I am worrying about. Of course things have their origins. I realise that.

When I stepped out I had the feeling that I couldn't do anything anymore. After a few days I felt like getting my horn out again. I took it, played it and I could do everything again. So then things became realistic again. I understood that I *could* do it, but that I had been under a lot of pressure and that for years I had been building up these negative thoughts and fear of failure, without ever having been helped or coached or having confronted myself in reality. When this happened I contacted the orchestra immediately and asked for help. I was completely open with them and phoned twice a week. I also asked them to put me on the track of colleagues who suffer from the same problems. The management reacted very well. I now talk with both colleagues and a professional therapist. I am still in the process of recovery. It takes its time. But talking helps. It should have happened years before.

In sports this is totally normal. Why not in music at the top level? My son the kick boxer had a mental coach. He used to be scared before every match, but he had constant mental coaching. But in our profession it is a big taboo. I discuss it openly with my colleagues, on purpose. *I now notice that colleagues are relieved when I bring it up*. They are amazed as well: for years I was regarded as the rock of the orchestra, having one of the most difficult positions, but always being there, always playing beautifully and reliably, and I was never ill. So they wondered how on earth this was possible. Well, now we see that I am not the only one.

You never hear anything about this in the conservatoire. They will talk about posture and muscles, about all the physical stuff. But *the fact that one can feel half sick because one has to go on stage in the evening is never an issue*. I talk openly with my students about that kind of fear, it is extremely important. This pressure of winning the first time, being nowhere the second time, the pressure of expectations… I recognise it so well. It is part of my career and it happens. It shapes you. I don't feel particularly unconfident right now. I can handle it, but I still need the coaching. I have to learn to see things in perspective but it is quite a job to put that into my daily practice. It is not just thinking it over, but it is actually bringing it into practice that is difficult. You must not be afraid to *feel* how you really feel (lb: 369-71).

Some interesting parallels can be observed while comparing this story to that of Rian and Michel, even literally in the text. An example is the fact that both Jacob and Rian say that, 'nobody ever told me about it' (Rian, lb: 85). In both cases health

problems could build up, without being stopped by the intervention of a teacher or significant other. Rian was considered a youthful piano virtuoso having the world at his feet and Jacob was considered the rock of the orchestra, exemplifying the musician who was always present and reliable.

The comparison with Michel's reaction crosses our mind when we hear Jacob telling how he reacted immediately when having his black out: he basically decided that he would stop playing unless he would find out what to do about it. Michel did practically the same: he gave himself a certain span of time to prove that he could recover (lb: 69). Without any doubt, the two incidents had so much impact on both musicians that they developed strong coping strategies out of self-protection. Michel realised afterwards that he had taken it quite badly (lb: 69).

Jacob's coping strategy was quite powerful. He knew that, like him, other musicians suffered from stage fright, although it was never openly discussed. He took on leadership by attitude and example by taking his first 'risk', which was being open with the management of the orchestra and then the second one, which was discussing his problem openly with his colleagues and peers, in order to help and empower each other. This risk-taking may have been facilitated because, as we saw, Jacob had his place in a supportive community of practice (lb: 366; see also 6.2.1.1). Earlier he told in his life story that he immediately felt accepted once he entered the orchestra:

I liked the fact that I belonged. I did not have to prove myself. That changed later, of course (lb: 366).

Here Jacob refers to the period when he entered the orchestra, playing the fourth horn. The change that came later relates to when he became principal horn player, an extremely demanding, responsible and vulnerable position. Hence the fact that Jacob talks about "the pressure of winning the first time, being nowhere the second time" in his narrative about his stage fright.

A lot of transformative learning emerged through using his coping strategy. Jacob is aware of such mental health issues, he can, while still being in the process himself, address it, can look at it through a process of biographicity from a distance and transform it into something useful for his students, finding it unacceptable that performance anxiety is never addressed and always ignored in the conservatoire.

Michel addresses his stage fright in practically the same wording as Jacob in his first sentence:

(…) But then, *who is not afraid to play*? People who have no head (lb: 61).

Michel already had to cope with nerves when he was a child. Also as an adolescent he used to be very nervous, to the point where he could not eat. However that changed. He now thinks that his stage fright developed because he had to fight

against himself as he had an ideal about how the music should sound. A great feeling of perfectionism underpinned this. Michel has learned to cope with it and also feels that the fact he gets older helps, making reflexive discoveries:

(…) there is also the problem that if you are very, very nervous, sometimes *you are basically nervous about the view that you have of yourself*. And the audience is this mirror, so you don't want to see yourself. So you don't accept something in yourself. Now I feel a little better, because I have nothing to lose. I have the age I have and I play. And okay, one evening is a little less good, another is better. It is human and everything is relative. By now I've learned to accept some shortcomings. And I can have great moments. I am not talking about great music, but about great moments as a person. What I mean is feeling really fulfilled (lb: 72).

The fact that 'it is human and relative' is (now) recognized by Jacob as well. Michel relates that now he can also have great moments as a person, despite shortcomings. This is recognized in a similar statement of Jacob:

I feel privileged that I am able to *share with other people what is close to my heart*, and that I am allowed to do it the way I do, *including my shortcomings* (lb: 371).

Interestingly, both musicians use a (perhaps unconscious) coping strategy here. They let go of the idea of connecting their own self-identity to perceived 'failure' or 'non failure', but place the communication through music at the core. Michel has great moments through music and Jacob feels empowered through the sharing of his great moments, which may include shortcomings (see also 4.2.4.1 on identity and self-esteem).

Putting the score in the centre of focus worked as a strong mental coping strategy for Izhar. His performance anxiety emerged more and more during the period in the conservatoire, not in the least also caused by a strong sense of perfectionism. We hear Michel's echo:

On the stage *you have to show who you are*. That is hard, when you are very critical about yourself (lb: 13).

More or less by discovery Izhar devised his own coping strategy, by concentrating on the music (the composition) itself. Izhar started to reflect on that strategy and developed it further on purpose.

(…) my escape is closing myself from my own criticism by concentrating on the music; by putting the composition in a central place (lb: 13).

That, of course, is also focusing on communication through music. Izhar shows strong metacognitive skills here, by reflecting on what he is doing and how he is doing things. Also playing by memory caused him a lot of anxiety, which he solved by letting go of the idea that he should always play by memory (lb: 19). Another

major decision of him was not to take part anymore in competitions because this caused a lot of stress. Izhar needed to let go of the idea that taking part in competitions was an imperative way to make a successful career. He realised it was the wrong path for him:

> This atmosphere of achieving, it made me very stressed. People visit concerts because they like to hear concerts and not to judge you on wrong notes. I realised I was focusing on not making mistakes! At a certain moment I let go, telling myself that I do not have to take part in competitions, let alone win them, I can also make a CD, or give concerts (lb: 19).

Of course focusing on not making mistakes has not much to do with showing who you are while on the stage.

> So I let go the pressure of a lot of these things, got less nervous and started sleeping again. But I only learned to analyse and to keep control after I had screwed it up from time to time (lb: 19).

The majority of the musicians are very perfectionist, which of course also hardly contributes to letting go of stage fright. A number of the musicians state that they work extremely hard to make their work perfect, and that it is never 'good enough' (e.g. Anton, Corrie, Oene, Henk, Tineke, *Gijs,* Izhar, Michel, *Manon* (table 5.1; teachers I; portfolio II). Gardner's (1993) "obsessive commitment" (p. 364) to work connected to an intrinsic motivation can also be found a lot (Michel, Yuri, Anton, Marie Françoise, Yonty for example).

Being extremely well prepared is, although it sounds rather obvious, the most powerful coping strategy for the majority of musicians who suffer performance anxiety. Yonty corroborates Michel's feeling that the older one gets, the more confidence one can have while performing. He used to be very nervous but realises now that it happened when he was not prepared enough (lb: 123).

Stage fright can be a real handicap for a musician when an audition needs to be taken, for example to acquire a job in an orchestra (Williamon 2004). Stage fright hindered *Berdien* (table 5.1; portfolio I) initially during auditions. After trying out coping strategies, like being severe to herself, telling herself not to be nervous and doing breathing exercises, she reflected on the best way to deal with her nerves. Like Yonty, her strongest coping strategy turned out to be extremely well prepared. In addition she developed an interesting mental coping strategy for auditions, strengthening her self-esteem:

> What helped me was realising that a jury sits there during an audition because they want to appoint someone. So trying to focus on the fact that I regard them as an audience, who want to enjoy what they hear is helpful. I kept thinking, 'I am going to enjoy my playing, to play freely, and give them a nice afternoon with a beautifully sounding viola' (lb: 270).

Joris (table 5.1; portfolio II) recognises the emergence of extra stage fright by being not well enough prepared because he could not practise enough. He sometimes clams up and plays badly as a result.

(…) It has everything to do with *how you feel about yourself*, and that is linked with the people you are playing with. If the musicians surrounding you are good, you are taken away in a positive sense. *Trust is important*. Musicians who play better than I do never make me nervous, rather they are a positive influence. Sometimes I just suddenly feel a lack of confidence: it is all in my head (lb: 328).

Like Michel and Izhar, Joris recognizes that his stage fright has to do with his self-esteem, but a strong coping strategy for him is having trust in the musicians around him. He undergoes a positive influence from musicians who play well (even better than him). We might call this a coping strategy which consists of risk-taking in a safe environment.

Sanne feels strongly that her performance anxiety which she has had throughout her life has a lot to do with the fact that she was bullied and pestered during adolescence.

I feel that my stage fright, next to the fact that I am a bit unconfident by nature, somehow has to do with this period of bullying. I had, also later during my studies, perhaps tried too hard to prove to myself, that it was not fun anymore (lb: 149).

Sanne's stage fright could be so hefty that it threatened to take away her joy of singing. She had nevertheless a strong urge to overcome it. She dealt with it, like Yonty and Berdien, by being very well prepared and also by building up a lot of experience. The most important thing however was that Sanne could let go better of her stage fright once she understood that the bullying in her childhood was at the basis of it. This transformative learning can be understood as biographicity. Her joy in music-making as a coping strategy is comparable to Izhar's focusing on the score and Michel's having great moments. Also Sanne feels that it was easier to overcome stage fright once she got a bit older, letting go of feelings of a low self-esteem and, indeed, showing who you are (lb: 153).

The findings that performance anxiety always manifests itself in childhood (West 2004) and that music students appear to become more introverted and sensitive to stress once they have become accomplished performers (Atlas *et al.* 2004), described in 4.2.4.1, are not endorsed in the biographies. Only Michel and Sanne suffered from stage fright as young musicians and we saw a lot of coping strategies which later on in the career led to a successful conquest over stage fright and a low self-esteem (Izhar, Berdien). Coping strategies which were found by Steptoe (1989) like breathing exercises and muscle relaxation are present in the learning biographies, but not the use of sedatives or alcohol.

A lot of generic skills of problem-solving and metacognition, like practising mental skills are found. Musicians who suffer from stage fright do not get rid of it, unless they develop their own coping strategies. Hallam's (2001) research showed already a high level of metacognition in musicians in general. In the biographies a fair number of individual coping strategies for performance anxiety were developed beyond those described in chapter IV. In summary they include:

- Focusing on the composition itself, concentrating on the music thus pushing yourself more to the background (Izhar);
- Reflecting on the 'why' of things and gaining insight into self-esteem (Sanne, Michel);
- Focusing on a jury not as 'the enemy' but as an interested audience (Berdien);
- Letting yourself be taken on the flow with (very good) fellow musicians (Joris);
- Starting a focus group of peers who suffer from the same problems, break the taboo and address it together, support each other (Jacob);
- Creating an atmosphere of risk-taking in a safe environment where 'failure' is only regarded as a learning point (Gijs' experience in the Cabaret Academy; lb: 141).

6.2.2.3 Personal development and belonging

Critical incidents sometimes led to strong transformative learning experiences and in the end to empowerment. *Marie Françoise* (table 5.1; soloists IV) and Yonty both had a performing career as pianists and showed a strong sense of leadership by attitude. Both went through life-changing critical incidents which deeply influenced their life and career path, and led to an additional career in teaching. In Yonty's case it also had a strong impact on his (artistic) learning.

Marie Françoise showed an amazingly independent mind from childhood on. As a child she went through a discouraging period of music education at the Marguerite Long School (see 6.4), but survived this and despite the negative experiences she had, managed not to lose her intrinsic motivation. Upon her own intervention she changed teachers, going to Yves Nat at the Paris Conservatoire which led to two significant experiences. For the first time a teacher triggered Marie Françoise's musical and expressive side and in addition the teacher asked her 'not to bring her mother' (lb: 95).

Despite the fact that her mother was supportive, this was important for Marie Françoise. The teacher *saw* her and her potential, and asked her to leave her mother at home; the mother who criticized Marie Françoise's comments about her previous

teacher by saying that "a child of thirteen-and-a-half doesn't judge its teachers" (lb: 94). Marie Françoise's identity and autonomy were greatly empowered through her own intervention. Despite negative earlier experiences music had definitely remained her anchor:

> I think I have the character of someone who wanted to be different. And *piano playing was my solution*. So in a way *I had my own territory, my own world. And my mother could not enter that*, because it was mine (lb: 93).

Nat's death after only one blissful month of meaningful lessons must have been an enormous shock for the young girl. The meeting with significant other Wilhelm Kempff was of great importance. He kept her motivated, believed in her talent and taught her informally by listening to her and her listening to him. Marie Françoise turned over Nat's successor at the conservatoire and even left the school, because "after knowing a great artist you don't want to shrink" (lb: 95). Despite the fact that it was Kempff himself who then put her on track of Alfred Cortot as her new teacher, she could not regard Cortot as her right tutor because she did not agree with his vision. Marie Françoise describes this venture as her "capacity to resist":

> I have a strong intuition about what is not good for me. That has always protected me, and still now I use it, too. I am very good at eliminating. It is a perfection and *probably I survived because I knew how to reject* (…) I have a very natural way of playing. Which the French tried to destroy, but which I resisted (lb: 105).

By 'the French' Marie Françoise is referring to the nearly military drill of the army of teachers she had at the Marguerite Long School, Mlle Lejour being the worst:

> Mademoiselle Lejour *stole my life*. She would make three of us play on three pianos the same Chopin study and she would put metronome marks on 72, 93, 94. How beautiful it that? And where emotion comes, I don't know (lb: 93).

Once Marie Françoise studied in Vienna her choice to focus on modern music was a liberating one, because, as she explains, there was no reference; she could play this music without being under the (artistic) 'spell' of anyone (lb: 97).

Having a very successful performing career Marie Françoise met at some point her second husband and gave birth to a daughter at the age of 43. This made her decide to give up her performing career and take on a teaching position at the Paris Conservatoire. She started a new life as a teacher and showed the transformative process she had been through by giving her students what she had lacked so much in her earlier education, teaching them in a coaching and supporting way, encouraging them to discover their musical identity, no matter how much time this would take. At the Paris Conservatoire she showed her strong-mindedness in the

'conseil d'administration' by trying to influence the curriculum in a way she felt best (lb: 101/2).

Yonty lived through a number of critical incidents which led to powerful transformative learning, realising that "life is about other things, about key people" (lb: 115). He experienced an extremely painful period when his relationship with his partner came to an end. This break-up led to a major decision, which was taking up teaching. Initially this choice was mainly made out of financial need, but his motivation to teach gradually transformed into a deeply intrinsic motivation once he discovered the deep multi-layered values of it.

Yonty not only endured the loss of his partner; another disaster was the loss of his beloved brother Elia in a car accident. Elia had been a significant other for him. Yonty realised that the relationship he had with his brother had a lot to do with their mutual love for art (lb: 116/7). His brother had not only triggered Yonty's love for music, but for arts in general, leading to Yonty regarding literature and art fundamental for all musicians, now enabling him to create his holistic view on teaching and performing, being about 'life':

> For me music is expressing about life. And I think somehow you have to suffer. Sadly, sadly…You cannot be a great musician without knowing the heights and depths. It is a terrible price to pay. And unless you do I don't think you can play. You can do things with a certain elegance and a technical perfection, but… *you are always telling a story*, playing a phrase, as a singer, an instrumentalist, an orchestra, a choir, whatever it is. In the end when you play something you have to communicate. It is always very special and it is important not to play and play without thinking, without sort of *reassessing what you are doing and how you are doing it* (lb: 123).

Yonty is fascinated with the concept of using the instrument as a potential of oneself. The transformative processes he went through in his life became totally intertwined with his musical expression:

> I can express myself much more crucially and freely now than I ever did before, and it seems to get better now I am much more comfortable. I think this is because I have experienced quite a lot in my life. Now I really feel that playing the piano has got to be about myself, about life (…) Music is all about telling the truth, you cannot hide (…) When you play a phrase it has got to relate at some level to something experienced or remembered in life. The act of playing is such a personal enriching spiritual experience, the contact through the instrument, the vibrations, the hammers engaging the strings, the magic of pedalling is more important than relating to just the actual notes played on the piano. It is all about the living kaleidoscopic quality of sound. I think sound has got to relate to and mirror life, to all the emotions and feelings of life (lb: 123).

In Yonty's statement we see again the reference to sound being strongly connected to self-identity, or in other words relating to life stories.

Yuri's remark about how music serves as an anchor during his depressions resembles Yonty's perception of music as "an island of sanity" (lb: 115; see also 6.1.1.3 on the role of music),

> I can only liberate myself from that when I play. I am on another island then, way from all the beautiful and ugly things (lb: 55).

It is significant that Yuri describes music as an anchor, while stating that he is, when playing, like Yonty, on an island, but 'way from' *both* beautiful and ugly things. The fact that Yuri also mentions being away from beautiful things makes us aware of his coping with feelings of depression which are touched in 6.2.1.1 on artistic laboratories and tacit understanding, when describing his composing process. There Yuri talks about the necessity of 'remaining *on the surface* of all those impressions' (lb: 55). Ugliness is not recognised on the surface, but nor is real beauty and that is the price he pays. This also explains the other side of Yuri's perception of the 'necessity of music':

> If I don't play, I will sooner or later be driven mad. It is a necessity. It isn't even that I love music so much. I have thought for a long time that I was exaggerating, but I have found out that it isn't just a thought, I also feel it physically. If I don't play I am in pain. Music is always there. I hear it in my head, 24 hours per day, even in my dreams there is some kind of rustling (lb: 55).

Having a family of his own changed him emotionally very much. Yuri had a critical incident in his life which gave a turn to the role music plays in his life, transforming it into one with more positive values. It is a beautiful account:

> The first time I felt that in-depth was when my youngest son was one year old. I was leaving for the USA and he had the flu. When he didn't improve I took him to the GP who diagnosed meningitis in an advanced stage. I had to go with my little son to the hospital immediately. This feeling of desperation, the love for my son; he got a spinal puncture, he was laying there with all those tubes… It changed my life. It touched me deeply, it was a kind of turning point for me and I realised that I could never take anything for granted anymore. It had an enormous impact on who I was and what I felt, and on how to place things into perspective. In the end it turned out that the diagnosis had been wrong and that he had a virus which was not dangerous. But since then things have changed and my family plays a much bigger role in my life. I know now that life and death are close together, every moment of your life. Children make you conscious of it, especially because they represent new life. Losing people, having children, is really heavy stuff (lb: 54).

Yuri refers by 'losing people' to his friend Klaas Fernhout, who recently died and had been a significant other for him during a long number of years (lb: 53; described

in 6.1.1.4 on significant others). His changing values after these critical incidents in the end empowered him and gave him more personal balance, the most important result being that he now enjoys himself on the stage.

A strong example of personal development can be found in the life history of *Nander* (table 5.1; portfolio I). He left his string quartet for reasons which had to do with his personal process of developing identity. Basically it came down to the fact that Nander no longer allowed his fellow musicians to criticize him regarding his own values, interests and the direction of his personal pathway. It shows from his statement, "I wanted to think for myself" and "I did not feel understood enough to live as I wanted to" (lb: 232). Nander clearly went through an enormous important learning process. As the string quartet had in their youthful optimism committed themselves to staying together till 2040, Nander realised that this would not work for him. Moreover, he landed in a process where he could make sense of why he had made the choices he had made and how his empowerment related to the fact that he had overcome the bullying and pestering during his childhood:

> I think that the very first part of my life, when I was pestered so much, has a lot to do with it. When you are pestered you are oppressed, and as a reaction you can only do one thing: do things for yourself. In that very phase I learned to build things for myself and I think that it has become very influential in my life. I also think that *if it would not have happened I would have become another human being*. I used to be quite extrovert, and now I am more introvert, and I like that. *Had things been different I might not have ended up in music*. It was a terrible period, and during my period of puberty I had the feeling that my childhood had been poisoned. But looking back, I think things have turned out well. I have gained self-confidence because I have discovered my strengths and I think that it is important for me that I can keep things in my own hand. I have no secondary school diploma; I quit the master's at the conservatoire, now I step out of the quartet. I do these things as long as I think that they are good for me. *In school I was only waiting because I had long understood. At the conservatoire it was the same, and now it is the same again* (lb: 236).

Nander's learning experience is a strong example of biographicity, where he understands his new experiences and is able to link these to earlier experiences, while learning from it. His process of empowerment had already started in the conservatoire, where he met soulmates and landed in an environment where there was no bullying between students. The fact that he did extremely well in the cello class was of a great help:

> I felt that I could cope with the people around me as equals. That worked positively. I did not feel only that I was okay as a cellist, but I also started to feel that I was okay as a person (lb: 228).

This is a telling phrase. More than once professional musicians use their musical skills as a compensation for other perceived 'failure' in social relationships (Steptoe 1989;

Brodsky 1995; see also 4.2.4.1 on identity and self-esteem) and the interconnection of Nander's self-esteem as a musician and a person is exemplary for this.

Personal development, empowerment and leadership by attitude and example which emerged through interaction between life and career span is found in Sean's learning biography. Sean feels that the fact that he was in the scouts from the age of 8 to 18 was important for his confidence and self-esteem (lb: 299). Through those kind of experiences he learned to take up initiatives in all sorts of contexts. This was not just a matter of having gained generic transferable skills, but a more deeply felt personal development which was based on confidence and made him feel strong about taking decisions in his life.

Sean's mother was both a significant other and mentor for him and her death was a turning point in his life which Sean was still processing at the time of the interview (lb: 299). It gave him the awareness of his values, role and identity as a musician. He phrases this in a quite moving way:

It is not a job. It is a way of life for me. People and socializing are central for me. At the funeral of my mum I felt it more strongly than ever. That is what life is, you feed off people and you feed something back to them. You do it as long as you live (lb: 304).

Belonging

The word 'belonging' is a key word in the biographies, as well as the often heard interconnected phrase: 'this is my thing'; 'this is part of me'; 'I knew, this was for me', as well as 'being seen' (e.g. David, lb: 253; Gijs, lb: 137; Jacob, lb: 366; Willy, lb: 130; Sean, lb: 297; Joris, lb: 322; Anneke, lb: 216). One can think also of Marie Françoise's 'territory' (lb: 39). It is a fundamental part of Wenger's (1998) 'community', where learning is organically connected to the feeling of belonging.

One of the life histories deals in-depth with the issue of belonging. *Jelle* (table 5.1; teachers III) lived in a number of communities, starting in childhood with his family and in school and continuing in the period at the conservatoire and in his career after that. The feeling to belong was an important issue for him, but hard to achieve. He was born as the fifth child in a family of nine children and one and a half year after him a little brother was born who was severely physically and mentally handicapped. Jelle did not feel a real sense of belonging in this family.

There was a group of the 'older ones' and a group of the 'little ones', and I belonged to neither of them (lb: 177).

Jelle was the child in the middle and the other child in the middle was handicapped and needed all attention and care that was to be given. It made Jelle flee a lot to his little neighbour friend (lb. 177). Jelle did his best to make the belonging he yearned for come true and especially tried, through music, to connect to his father. At the age of twelve he got a flute and for the first time in his life a sense of belonging

emerged: "I really felt that this was my instrument" (lb: 179). Music-making with his father became a deliberate intervention from Jelle's side to make contact:

> Making music obviously had the function of being someone in that family. I later found out that it is very frustrating to have your self-esteem depend on your music-making (…) making music for me was a means to connect with my father, because it was hard to get into contact with him. When we played a Händel sonata together, for example, *I would look at his back and see that he was enjoying it*…that was very important for me. In the end I realised that I absolutely am a flautist and a musician deep down at heart, but that this element of having to be a flautist to satisfy my parents is not healthy (…lb: 176).

The tacit contact Jelle describes is significant; it was hard to find a connection with his father, but Jelle would observe his father's joy in the joint music-making through his father's body language, looking at his back.

In primary school Jelle did not belong either; he was a loner, sitting at the back row in the classroom and experienced that "only one teacher in my life *saw* me" (lb: 188). In the conservatoire when studying the flute and composition Jelle suffered from low self-esteem and did not encounter a feeling of belonging, although he tried hard:

> (…) during the period at the conservatoire I really struggled to belong and at the same time to keep my own identity as a musician. I felt torn. Flute playing and committing to the 'establishment' also meant: 'I want to belong to this group, not to some irksome youth society of the church'. *I wanted to be part of a group of soulmates, only they did not tune in* (…) I often felt the lesser one, especially during presentations. I felt that my musicianship was not recognized (lb: 182).

Jelle stopped at some point his work as a composer, because he felt he did not get enough recognition for it (lb: 183). After many years of teaching in a music school he stopped that as well, first and foremost out of a feeling that the things he had to offer were not recognized. He now commits himself to constructing flutes and is very successful in that. However it makes him realise that the risk of being a 'loner' has increased by this decision (lb: 184/5).

Jelle obviously went through a tough learning process connected with the struggle to belong, because in his biography three clear anchors can be found of transformative learning related to this struggle. In the first place he says, referring to the period in the conservatoire:

> I would never let things happen again like I let them happen then. If I am performing somewhere now, I perform the way I want to perform (lb: 182).

Through his experiences he learned to *see* people, especially the pupils he got:

> What happened to me is very important in terms of my attitude towards my pupils. I have this feeling of 'I don't want this to happen to you'. I do not behave like a therapist, I watch out

for that. But I do talk to them when I feel things; the boundary for me is the reaction of the child. 'May I touch your problem or not?' I think this is a holy task for teachers. Only one teacher in *my* life saw me, that was all. What I do now when I see something is bothering my pupil, is actually saying: 'I *see* you, I appreciate you and that is the reason why I find it worthwhile to talk about it with you' (lb: 188).

And last but not least Jelle's learning process empowered him as a father.

I might be a loner, but I am a very good father. I have few friendships, but I am not longing for more; people are often so narrow-minded. I know I am an intelligent guy; I don't want compulsory relationships with musicians who live in the past (lb: 188).

6.2.2.4 Entrepreneurship and social skills

The musicians portrayed in the learning biographies are in general highly entrepreneurial. This goes for all age categories and professional categories. Floor vZ. embraced many areas in her career, including producing, all through an informal learning process; Dicky was, in addition to her teaching practice, engaged in starting a new broadcasting company for classical music when she was well into her sixties and started, also in the same period, to organise a concert series.

An ongoing line of artistic leadership and entrepreneurship can be explored in Corrie's learning biography. In 1985 she created her own band. She contacted four musicians with whom she would like to play. "I had nothing to offer, except myself and my compositions. People just had to feel like trying" (lb: 336). The band *Corrie en de Brokken* was immediately successful. She went on to found *Corrie en de Grote Brokken,* which was a band consisting of twelve top musicians from the Dutch jazz and pop world.

I felt that we were beyond the stage of 'Let's try something fun, keep your agenda empty and we don't know whether there can be any payment (…) It was a very ambitious plan, connecting pop musicians and jazz musicians; it would need quite a lot of rehearsals as some people were unable to read notes. I wanted it to be an exciting and cool band, with a lot of freedom (lb: 337).

Continuing in a determined way she established the foundation 'Stichting Brokken', with as its challenging aim 'initiating border-crossing collaborations, stimulating cross-pollinating projects and working on chasing away narrow-mindedness' (lb: 337). From this moment Corrie started realizing a number of astonishing musical projects and products, bringing different musical styles together. Since 2005 Corrie's foundation is supported by a yearly subsidy from the Dutch government, which enables her to have some administrative support.

Chapter III, in particular 3.3.2, addresses the skills which are of importance for musicians beyond their artistic skills, and shows that especially 'life skills', which we

might also call 'generic skills' are a priority for many young musicians once they enter the profession. As we saw in this chapter, young musicians entering the professional world upon graduation feel that they have not gained enough generic skills in order to cope with the various demands they have to meet. On first reading the conservatoires are to blame for this and with reason. Tuition in the area of gaining transferable skills like for example business and management skills was not too often offered in a structural way. In some schools there was some offering. It is however interesting to note that the portrayed musicians during their period at the conservatoire often did not (yet) see the relevance of such tuition. In a number of cases they did not feel up to taking courses in this area even if those courses were offered.

Tineke (table 5.1; soloists I) and Oene were not yet interested in the business and marketing side of the profession; their only interest was their development as a musician (lb: 30 and 242). Izhar's teacher in the conservatoire tried to make him aware of the importance of generic skills. Izhar remembers that this did not interest him too much. Only once being in his career his teacher's words started to sink in (lb: 11). Izhar discovered that as a musician one must 'play the game', must be flexible and "be aware of the path that fits you personally" (lb: 15). He now puts a lot of time in generating concerts, making demos, photos and so on.

A substantial number of the interviewed musicians have problems with 'selling themselves', and this goes particularly for musicians who work mainly as free lancers (Tineke, Dena, Yuri, Oene, David e.g). Musicians feel reluctance to recommend themselves as an artist in order to acquire work, often they are too modest or embarrassed to deal with this adequately. The problem seems closely related to learning about the different roles one can have as a musician. An interesting example comes from Yuri when he relates how hard he tried to make a career. Yuri felt he did not want any mediocrity and wanted to develop himself as an extraordinary artist. As there was hardly any money to gain from the work he made, agents were not too eager and often Yuri would be on the verge of despair. It took him a long time to discover that 'selling himself' was about taking up different roles:

> I was a real artist, so it took me quite a while to develop myself as someone who can also think businesslike. *I had to learn to make a divide between content and marketing*. That took me ten years; it was a long and slow path (lb: 52).

Yuri discovered that he had to learn to take distance from his music as soon as business was involved, and that artistic contents and a product that can be sold were two different things. The fact that when an agent was not willing to book a concert for him, this was not a criticism of him as a person needed to sink in. His fight was tough because it touched his identity:

> I needed to learn to cope with disappointment. I was too vain to give up, I didn't want to lose, *I wouldn't have been any further as my brothers then*. I thought 'if I don't sit down here,

somebody else will, and I deserve it more.' That is not so pretty, is it? I have to fight, or I will be eaten (lb: 57).

Also Oene finds it hard to cope with the divide between his music (his self-identity) and the negotiations about what it is 'worth':

(…) I find it much easier to make a request from an artistic view to a fellow musician, rather than one from a marketing perspective, like I have to sell something. I do take initiative, also for Zapp where it concerns funding, but I don't like to handle financial negotiations. I don't like talking about money or considering how much one is worth. *I don't want to discuss myself* (lb: 248).

David has, in his own words "an aversion" (lb: 260) to selling himself. He feels however that if he had learned about entrepreneurship in the conservatoire in a flexible way and adapted to how musicians learn these things (being in practice), he might have been more entrepreneurial in his profession than he is nowadays (lb: 258).

The musicians clearly did not experience entrepreneurship as a priority in learning when they were at the conservatoire. The relevance of it only showed later. Apparently it was of no use to offer such tuition without a context but it would have been better to embed it into activities which entail another kind of learning in non-formal contexts, being fit for purpose and relevant to the context.

A number of musicians mention that they had to learn to think well ahead in order to ensure work (Corrie, Tineke, Yuri). Sometimes they found themselves without concerts after an extremely busy period and discovered that they should have generated new work during this very busy period. Tineke gives a comprehensive statement about the life of a professional freelance musician:

There are marvellous and less thrilling sides of the profession: having your own band, being your own boss, striving to be a solo artist is great, because everything you invest, all the work you do, all the energy you put into it, is purely meant to bring yourself further in music and to be able to play more, to play your own music, to play with good musicians, so you have it all in your own hands. I choose myself who I want to telephone; that is great. It is great that my whole day is about developing myself by obtaining concerts abroad or by practising, or teaching in order to have a bit of regular income. You must keep your goal clearly in your mind, because the journey to reach it can sometimes be quite tiring. I would not want to do anything else than be a musician but sometimes it is hard to have the energy again and again. I am lucky that I have a lot of energy. Sometimes there can be periods in which I have played a lot and when afterwards I look at my agenda I notice that there is not so much ahead, so that actually in this very busy period I should have been engaged in organising concerts for the near future. That is tough, but as long as your aim is there, it is okay. Music is wonderful and important, but it is not just glamour. The road to making music is a practical one, it is a lot of work. The management of the job takes a lot of time and energy, and it is an important part of

it. *Management was offered as a course at the conservatoire, but I only learned it later, by doing. At the conservatoire I was not considering those things, it was not yet alive in me* (lb: 30).

All in all, the need for life skills is mentioned by a fair number of musicians, which matches with the outcomes of earlier research (Smilde 2000; Lafourcade and Smilde 2001) described in Chapter III.

Social skills
Social skills are important for musicians, especially when they are in a position of leadership, like Michel, who led the cello group in his orchestra or Henk during his conducting activities. Michel had to learn to take into account that he had to do with people, when he was leading the cello division and that much more is needed than just artistic leadership:

I wasn't good at the beginning, I was a good principal cellist, but I was too demanding for the section, consisting of people of different ages. Looking back I *think I arrived like a militant fighter* saying, 'This has to sound like this and that'. There were people of different generations with different needs, about which I had no clue. I realise now that I should have done it differently. It took time to realise (lb: 68).

The metaphor of the militant fighter is no coincidence; here Michel refers to the period during adolescence in which he was very politically active in the communist party.

Henk learned his generic leadership through experience. He knows when he has to intervene to solve irritations between musicians and when to wait and let go (lb: 394). He is fond of working with students, because they are often open and eager to gain new experiences (lb: 394). At a later age Henk learned through new contexts when starting to write music for the brass band of the Salvation Army:

I was involved in a Christian television programme and met totally different people from usual. I found that inspiring and learned from the experience – for example, the social aspects of music, the roots of music and its role in society. A brass band is closely connected to family and originally it belonged to mining communities. In the beginning I had no *feel* for this music. Now that has changed, my perspective is much broader. I feel this is very positive and perhaps has to do with age (lb: 397).

Here we encounter again the word 'feel' in a multi-layered context; Henk refers to both the musical and social contents which are highly interconnected.

6.2.3 Educational leadership

6.2.3.1 Pioneers

Not all musicians who are portrayed in this study teach, but the majority of them are engaged in one sense or another in education. There is a lot of interesting

creative and innovative educational leadership to be explored in the narratives. A number of musicians took on highly interesting projects, which are worth investigating. Two special biographies of pedagogues will be highlighted first. The pedagogues Anneke and Dicky, both from the highest age category, can be considered as educational pioneers and also as musicians who showed a lot of courageous personal development with critical reflection and biographicity at the core.

Anneke pioneered while teaching very young children, who started to play the violin around the age of four. She was one of the very first pedagogues in the Netherlands who gained an enormous expertise in this field. Anneke developed her own method and published it after having used it for years. It is not surprising that she became so passionate about this work. She had been only five years old when she fell in love with the violin (lb: 213) and had to wait and fight nearly eight more years before she was finally allowed by her parents to have lessons. Anneke experienced the disadvantages a 'late' start can have for string players and transformed this experience in her life work. Her intrinsic motivation as a teacher is thus not surprising:

> So what is my aim? It is to guide the children as far as possible, in such a way that they can enjoy their music-making for the rest of their lives. Whether that is for the profession or not, is not important. My sub motto is: 'the more you learn the more fun it is', so I try to get them practising, teach them to play by memory. All these issues are my top priority in teaching (lb: 220).

Her choice for teaching is highly related to her biography. Once in the conservatoire she finally got the attention she needed in order to develop herself fully as a musician. Her biography is one of the few where the parents had not been supportive in music.

Anneke was meant to read Law, like all other family members did for generations, and it was even not appreciated when she would start talking enthusiastically about her violin during family meals. Her mother would not facilitate her to get in time to the rehearsals of the youth orchestra she played in. All in all it had been quite discouraging (lb: 215).

The teacher which she got at the Royal Conservatoire was a significant other for her. In the first place she identified him as a father figure:

> I was in early adolescence, and I did not have much contact with my father, so I had the feeling that I would love to be (my teacher's) daughter. My father was not much at home, and when he was there he paid more attention to my brothers than to me, besides that he was absorbed in his work (lb: 214).

In the first three years of her life Anneke had not known her father, who had fled because of the war. Adding the fact that her father was not too interested in her

music it is not surprising that the teacher was very important for her. On top of it, this teacher started to set up sessions about violin methodology which Anneke attended. This caused her to focus herself on teaching as a future career. She recognized it as something that was matching her identity, feeling:

(…) this is for me, I like to do this. Building a relationship with children, teaching children (…lb: 216/7).

The intervention of her teacher was crucial for her. It fitted with all the things she liked to do, like working with young children and being entrepreneurial, which she had been from an early age. However the fact that she only got the opportunity to play the violin at a later age kept haunting her, and she found it hard to let go. She also realised that sometimes she demanded too much from the young children. In her later fifties Anneke suffered a brain haemorrhage and after that she perceived a change in herself:

For a time I used to be forced and feel stressed when pupils would not fulfil my expectations. I would try to swallow my anger about it. Sometimes I even refused to continue teaching a child. For example I could be very annoyed when they skipped lessons in order to go to a party, without first having tried to change lessons with another pupil. After my brain haemorrhage I became more flexible in that. *I realise that it was also my own feeling of inability*; if something did not succeed I used to feel it was my fault. *I tried to find where my own guilt lay* (lb: 221).

No doubt there was a link between her not having had the opportunity to play the violin and hating to encounter children 'who take everything for granted'. This was an important transformative learning process which Anneke addresses in a reflexive way. It can also be considered as a kind of tacit biographicity. It led to a beautiful transformative statement:

(…) observe what they are able to do, and sometimes realising that you expect things of them they cannot do yet. *You then have to step back and you learn from that* (lb: 221).

Dicky taught the piano and the cello throughout her life, and later on she taught singing as well. She was (and still is at the time of the interview at the age of 82) a very successful pedagogue.

Dicky created her own method for teaching the cello and piano and did this mainly by continuingly asking herself questions (lb: 206). She used to carry a note book, and even while waiting for the bus she would write down her questions and emerging ideas. The only frame of reference was her enormous commitment and enthusiasm which made her curious, not so much any pedagogic tuition, which was, on the contrary to Anneke, basically non-existent. As she is a real lifelong

learner, Dicky's method is ongoing work in progress. She worked 15 years on it, and updates it continuously. It is a holistic method, which basically describes the fundamentals of playing and connects technical matters to musical interpretation, with an important role for improvisation. It includes the 'rotating method', which she developed in order to learn to play in a relaxed way by using the guidance of the upper arm. It worked extremely well:

(...) it is a cunning method, very important. It is of no use to explain anatomical things to pupils. It is important that they feel and experience things (lb: 207).

Her holistic approach is interesting to explore as she creates musical awareness connected to technical development:

I can try to raise musical awareness by the bow, by the technique, so that my pupils listen to themselves and hear themselves 'beautifully' (lb: 206).

In addition, as stated earlier, she raises musical consciousness through improvisation, and working with warm-ups, she is very adamant about body awareness. Dicky uses images or *metaphors* as well to enhance musical learning (lb: 207). Both improvisation and the use of images and metaphors serve as strong devices to create musical awareness (Kenny and Gellrich 2002; Juslin *et al*. 2004; see also 4.2.2.2 on artistic skills). Dicky realises that each pupil is different and works in relation to that principle. She is considerate, relating both to pupils' motivation and taking into account that, also physically, she can ask more of one pupil than of another. She stresses the importance of the fact that pupils must enjoy their music-making and feel confident (lb: 208).

In these premises Dicky is the living example of the ideal teacher as described by Sloboda and Davidson (1996), who combines professionalism with a true interest in children, while creating a safe environment in which informal learning (here improvisation) has a place (see also 4.2.1.3 on musical ability). No doubt the fact that Dicky was very committed to raising a family (lb: 211) and connecting that in an organic way to her teaching career lies at the heart of this.

Trust, confidence and encouragement lie at the core of good teaching. Dicky herself did not have much of a safe learning environment in the conservatoire (see 6.4.2 on teaching and learning in the conservatoire). The process she went through after graduation, including depression and recovery will certainly have empowered her to become the committed pedagogue she is. Dicky's holistic view crystallises into a lot of tacit knowledge:

The essence must be touched. You must make sure that what you want to play you can play, with a good *clean* technique. *As soon as I hear a mediocre soloist I immediately know why that is* (lb: 208).

A beautiful statement encompassing the sheer definition of holism in music comes from Dicky as well, making us think of Yonty's remarks:

Music is not an abstract thing, it is very physical and it is connected to everything, life experiences being the most important of all (lb: 209).

Educational entrepreneurship

A lot of educational entrepreneurship is found in the biographies. Gijs developed during his studies in the conservatoire a course for toddlers and their parents, called 'Music on your lap'. No tuition about the musical learning and experiences of toddlers was given in the conservatoire, but Gijs nevertheless created this course through experiential learning. He is still engaged in it, improving the course all the time. In addition Gijs also developed courses for handicapped children, giving them piano lessons and creating a choir; he developed a special method for teaching a deaf boy, by using colours (lb: 141).

His social learning developed increasingly and led to expanding his interest from toddlers, handicapped children and young adults to elderly people, given his latest learning experience, which is quite movingly articulated:

I saw a theatre performance made by elderly people, and the way they sang and just did it, it moved me tremendously. It is the way they do it; earlier on I was not tapped into that. Now I am. The social context gets more and more important for me. It is a totally different emotional experience from what happens while playing the clarinet. In the past I could listen to the beautiful line and the technical perfection for example; now it is something new, *I feel the tenderness of it, the vulnerability of this elderly person doing this*, I pay attention to the text, it is in a way far more complete (lb: 143).

Marc-Olivier (table 5.1; portfolio III) develops educational projects to be produced by his orchestra, realizing the strong existing links between performance and education (lb: 354). Christine pioneers in developing relevant mentoring relations within community of practice contexts, where she engages students, teachers, former students and other professionals working in the field:

You have to stretch the boundaries, and bring students together with teachers who are on the job, asking questions and discussing problems. It is an ongoing process. *When you are fifty years old, you have other questions than when you are thirty years old*; you have your questions at the end of the study and all questions are very important (lb: 174).

6.2.3.2 Musicians' teaching and their learning experiences

Teaching is a voyage of discovery, building up a whole architecture of teaching and guiding (Yonty; lb: 118).

Musicians often teach through the example they had from their own teachers. This

can happen literally; it can also be the reverse, where their exemplars taught the musicians how *not* to do it. In all instances teachers are important key persons for their students or pupils, especially where in a one-to-one situation the relationship between the teacher and student can be very crucial. Teachers can be living examples and role models.

Musicians learned in their teaching from their experiences and through experiential learning. There is a lot of critical reflection emerging from the learning biographies, where performers-teachers (Mills 2004) show various roles they take on, like those of enablers, facilitators, coaches and peers. Below we will explore musicians' own reflections on their teaching and what they learn from it.

A voyage of discovery

Yonty describes his own teaching as "a voyage of discovery" (lb: 118). As we saw earlier, a critical incident made Yonty taking up teaching at a later age. Before that, he had taught occasionally, but it is telling that he would never charge a student for that, as he felt that he learned more from those students than he could teach them. His own teacher Myra Hess was an inspiring example for him and gave him the frame of reference for teaching:

> A great deal of what I teach is from Myra, all her ideas and the ideas that she inspired. So I think in a way she has been more meaningful to me than anybody else in my life (lb: 115).

Gradually Yonty developed his teaching into what might be called 'holistic teaching' (see also 6.2.3.1 about Dicky), which he shortly describes as 'teaching about life' (lb: 118). While teaching Yonty learned a tremendous amount:

> I learned an enormous amount from teaching. Such different personalities, such different talents, different psychology that you have to develop. You cannot teach the same to everybody, *every individual has got a different kind of life story* and needs something individual and special. I want to acknowledge and further that quality. I want people to play as they are. If they take things from me that is great, but I don't want them to play like me, I have never been didactic in that sense. *I like to work on various different levels, technical, musical, spiritual, but also on other creative things.* I use hypnosis sometimes and I work a lot with Feldenkrais in mind. *My approach is holistic*. I have now had 29 years of learning, relating and having a good reciprocal rapport to students. It is a huge responsibility. You are there for them. *You have to be a mentor, a guide, a friend* (...) within the group of my students there are a number of *key students*, from whom you do learn a lot (lb: 118).

This statement is rich in many aspects; it is basically holistic in itself. Alheit (1994) uses the term 'voyages of discovery' as metaphors for learning processes which can inform us how we deal with transitions in life. Interestingly, Yonty touches a number of layers which are fundamental for the development of musicians in a transitional sense. It basically makes him conclude that he needs to give a lot of

attention to the identity and the individual development of each student. We can observe the parallel with Dicky, who also stresses the (also physical) individuality. Yonty works on different levels, and this relates to the fact that he covers all the arts in his teaching (elsewhere in his biography he refers to the teacher as "a kind of Renaissance person", lb: 114) as well as psychology (the hypnosis). He takes up the role of a mentor, encouraging his students to be reflective and reflexive and explore their musical identities. This also shows from his phrase, "I want people to play as they are". Yonty refers to 'key students', from whom he learns a lot. They turn into significant others who serve as peers. Together with their teacher they form a learning community in a formal learning environment.

In his teaching Yonty focuses on individual approaches, enabling his students to create their own artistic concepts by using stories (compare Dicky's images and metaphors described in 6.2.3.1):

> I very often teach with kind of *embedded stories*. There is always something very special, ineffable, it is not just reproducing. *I like catering these stories towards the person*. It is almost like a psychological insight (lb: 118/9).

He feels that a teacher needs a lot of imagination, thinking over new ideas and images all the time (see also Berliner 1994, p. 205, who talks about "a tale within a tale").

Yonty has strong values in relationship with his teaching:

> You have to have respect for the student and vice versa, that is really very important. *You have to be mature and wise and find for everybody what they are searching for* (…) I treat my students as friends, as equals. I think that is the only way to work with people, *they have to trust you*. *I am not possessive about my students*. I don't believe in that. *I like them to feel that they have contributed a great deal to their own learning as well*. I like involving the whole class when working with a number of students together. They should feel that *they are contributing organically*; *I encourage them to ask questions*. (The students) are intelligent and they know instinctively whether it is valuable or not. One should never underestimate students. Teaching is a giving. You have got to give unstintingly (lb: 119).

The main message Yonty gives here is that he feels a strong respect for the students' own world and life choices. A teacher does not *own* his students, and should not be possessive of a student. On first reading this might seem obvious, but it is not obvious at all. There is a fair number of examples of 'damaged' musicians who were kind of destroyed by their teachers; we saw an example of that already in Marie Françoise's experiences in the Marguerite Long School (lb: 92/3).

Yonty also learns for his personal and professional development from his students, stating that "genuinely gifted students bring up the best in me" (lb: 119).

He learned from teaching for his own performing, and feels that his playing has improved through his teaching.

(…) From the way one uses the instrument, the way one produces sound, one's use of the body, one's whole concept of style, communication, projection…the whole kind of gamut, the emotional spectrum, the absolute calm. I have learned a lot. I think my playing has changed enormously (...) *working and growing together it makes an entity*. I think it is very important. It is a two-way circle; the two are interdependent (lb: 119/20).

Yonty feels that the older he got, the better he has become as a teacher, having built up a resource over a number of years of experience, "it is like accumulating and enriching knowledge" (lb: 121). Teaching is an ongoing learning process for him. It is definitely a *voyage of discovery*, holistic, by using critical reflection and giving the example; by asking questions and using frames of references and by ensuring identity and belonging. What we learn from Yonty might have been described by Gardner (1993) as "reflective wisdom" (p. 128).

Critical reflection and giving the example

Michel is, like Yonty, both a passionate performer and teacher. He teaches a lot,

(…) because teaching is a lot of time spent with music and transmission as well. Maybe I am a teacher because I have been a militant. And a militant wants to convince. Maybe I am also a teacher because, paradoxically, I am easy to convince. That is very important (lb: 70).

Again Michel refers to his period of political activism in his adolescence. As a teacher Michel finds it important to find a balance between 'demand' and 'enabling' the students.

As a teacher you can demand a lot, you have to suggest things, but you have to listen too. If you don't listen, you will not be aware that students have something interesting to say. You have to let students discover their own way. And that is tough. But in terms of pointing them in directions, you must leave things much more open. *I teach them but I let them search* (lb: 66).

Giving the example is a strong incentive for teaching. Jacob gives an example as a professional to his students, by being there for them, by 'putting his fingerprints on things' (lb: 367), but not as a controller. He tries to make his students aware of the realities of their future career, while focusing on their motivation and entrepreneurship.

They have to become independent and with that attitude I of course want to support them. I see them organising exciting and nice final examinations, which is good for their development. I love my students, I try to involve them and *I want to learn from them*. There are really good moments and there is more cooperation between teachers than in the past. You see a lot less profiling of teachers at the cost of their students, less macho behaviour. *I want to*

help my students to develop into the musicians that they really are. I tell them not to focus only on orchestras, to have many strings to their bow (lb: 369).

In Jacob's statement we see again the issue of learning from one's students and the enabling role of the teachers to facilitate the students in developing their own identity. Jacob clearly pays attention to the different areas of leadership within which students have to develop themselves, including acquiring generic skills.

Teaching through giving the example is also at the core for Dena. She had to fight and work hard for the career she has and feels that she needs to make her students aware of the strong motivation this requires:

When I teach, I teach the 3 D's: Desire, (if you don't have it do something else!), Determination (because the business is tough) and Discipline (get up early to practise!). There is not a lot of money in it. You don't do it for money. But if you work hard you can make a living. This is what I try to teach my students. Go out for work. Play different things. Be determined that you want to learn (lb: 288).

As we saw Dena had a very individual and informal learning path which was sometimes tough and required a lot of generic leadership. She clearly transformed this into a structured learning process which was deepened by teaching (lb: 289). Dena realises also that an important concern for her as a teacher is to pay sufficient attention to the development of the self-identity of the student. She learned a lot through teaching, like how to relate to people and finding different ways of saying the same thing. Her teaching taught her how to practise. Dena feels that she learns about herself while teaching, it makes her reflective (lb: 289; see also Mills 2004a). Her holistic teaching clearly leads to her holistic learning. Tineke endorses Dena's experiences in her own narrative about her teaching, saying that teaching forces her to reflect about how she structures her *know how* (lb: 29).

Jiri became as we saw, like Yonty, deeply involved in teaching also through a critical incident, which consisted of severe physical problems with his left hand (lb: 403). He developed into an outstanding teacher, who specialised in teaching young talented children. In his teaching we can explore a lot of critical reflection and focus on the individual approach of a student or pupil. Jiri's reflective attitude is strongly enhanced by his metacognitive thinking when he had to cope with his physical problems. He takes the different personalities of his students into account and tries to find out for each of them how they learn (lb: 409). Jiri experienced that talented pupils are sometimes not easy to teach and often lack discipline. He gives the example of his extremely talented young student Anna, showing his metacognition while telling how he adjusted his way of teaching for her, adapting to her level of talent.

Anna is rhythmically careless. I knew how to deal with that and how to teach her to practise to overcome it. I suggested she write a journal, so that we could discuss how she works and

learns. She is fastidious and not easy, but so talented. I really helped her in the process of choosing to make music her profession, because deep down that is what she really wanted to do most (lb: 409).

Jiri reflects back a lot to how he was taught, and wants to learn from it. He knows that mistakes were made, which he tries to avoid, through analysing his own learning experiences (lb: 407).

Asking questions and using frames of reference

It is important that students feel confidence and experience space to ask questions. Horst stresses that,

I learn in the first place that I don't have the answers. You think you know a lot, which is not true. I learn much through the direction of my students' questions. Asking questions is fundamental. I think that the way I teach has a lot to do with my previous experiences of how I perceived my tuition. There was no room whatever for individuals while that is critical in arts education. *I want to find out, to know and feel where my student is heading to*. You have to put aside your own needs and preferences (…) accompany someone in his or her autonomous process. I try to combine that with *collective projects, in which you can do your own thing*, which you have to explain to each other, and in which you learn that you need help of the others to go your own pathway (lb: 422/3).

This is a very fundamental statement, because it is an important road for students to gain their own identity, something which was strongly denied to Horst himself during his studies, especially when he studied in Kassel and was not allowed to have his own *sound* (i.e. identity) on the flute (lb: 415; see also 6.4.2 on teaching and learning in the conservatoire). Horst wants to do the reverse of what he encountered, by putting himself in the place of the student, "put aside your own needs and preferences" and listen. Perhaps this is a double layer in the subject 'Ear cleaning', which he teaches, entailing discovery into what is behind the notes and "what kind of an image you can make when you hear something" (lb: 422). Horst tries to enable his students' autonomy within collective projects, which is interesting, because once he was during his period of studies (in The Hague) drawn into collaborative composing he started to feel a sense of belonging as well (lb: 416; see also 6.4.2 on teaching and learning in the conservatoire).

Asking questions is also important for Willy. Being a young teacher at the age of 22, she shows an astonishing insight into what she is doing and why she is doing it, while acknowledging that all children learn in a different way:

There are also pupils who learn very intuitively and aurally. I discovered that there are different ways of acquiring information and processing it. Working with young children means that you have to leave a lot of space for the things they want to do themselves. You must not say: 'This is the way it should be done, because…', but 'this is the way it can be

done, but why…?' Children have to learn to think independently. In your enthusiasm you can tell them a lot of things, but it is better to ask questions. And it is also important to keep space for a little joke (lb: 133/4).

Both Horst and David consider teaching as an art and as 'artistry' (lb: 423 and 259; see also Schön 1987 and Sloboda 2005). According to David the art of teaching consists of building, having patience and, like Dena, finding the right words. 'Reference' is a pivotal word for David in his teaching. He found his reference from early childhood on in the musicianship of his parents. He describes it as,

(…) where you find your material and vocabulary. (As a teacher) you must stimulate people to find and explore the references that contribute to their artistic development as a musician (lb: 259).

Ensuring identity and belonging in teaching settings

I think that often teachers make the wrong mixture between taking power over students and teaching. Teaching is not taking power over somebody. I hate that. You must know that sometimes it can take students a week and sometimes six months, *you never know when it comes, but you must be there*. You must be able to transform your relationship into something your students require. Fleischer wants his students to develop as human beings, as individuals, and I think I learned that from him. *I don't own students*, I don't think one should, *one should help people to find their identity musically and emotionally* (Marie Françoise; lb: 101).

This statement is key to the role a teacher can take on as a mentor and a guide into students' voyage of discovery of their own identity as a musician. To paraphrase Marie Françoise: you never know 'when it comes', but as a teacher you have to be there. Marie Françoise learned this through experience. She had a number of teachers who took power over her, and, as we saw, she fought herself out of it in order to make sure that she could develop herself within her own identity.

All musicians who teach try to give shape to the autonomous development of their students' artistic identity. Rian finds teaching difficult; like in Yonty's case talented students get the best out of him, but Rian finds it hard to work with students who cannot cope easily. He feels he might be too strict with them, while perhaps imposing everything he requires of himself on them (lb: 90). In order to develop their own artistic identity Rian encourages his students to create their own ideas and in order to prevent them to copy famous pianists he discourages them to listen to CDs while practising their repertoire (lb: 91). This approach does not match with our findings in 6.3, which show that musicians learn an enormous amount from listening. The learning which takes place through listening is highly transformative and does not happen by copying other musicians' interpretations.

Understanding the voyage of discovery was a process Floor vZ. experienced as well. As she was not trained as a jazz singer in a conservatoire, Floor's learning path

was completely informal, and once she started teaching she knew exactly what she wanted to teach,

(…) namely those things I had had to find out for myself. They were mainly technical things, such as singing loud in the higher notes without sounding classical, and while taking care of your voice. *Nobody had ever taken me by the hand, because there was no conservatoire where I could study. I had to teach myself what I needed, and that is why I think I know what my students need*. I tried to use my image of this ideal lesson. It went well; my students gave me a lot of feedback, and that taught me much. Through my experience I developed into a better teacher. I hear more easily and I hear more than I used to and I can tell my students what to do in order to make things better. In the past I had to search for that. As a singing teacher you have to hear what another person feels from inside, how it feels in their body (…) You have to fine-tune this listening: is it open, closed, is it not enough, or too much from the background? The fact that I had many students gave me a lot of experience. Every student arrives in the conservatoire with her own individual baggage, so actually there is no method. One student sings very well in an intuitive way, but does not know at all what she is doing, so you'll have to work in a different way than with a student who cannot yet sing so well, but has a good swing, feel or timing. The angle differs per person (…) *I love teaching; it brings me in the right spirit. And I want my students to leave their lesson happy and energized, because I feel that when they leave the lesson like that, they will feel complete and I can be certain they have learned something* (lb: 433).

This is a very rich statement about the personal transformative process Floor vZ. went through. She clearly reflects a lot about her own learning and transforms it in her teaching. Once she was teaching she continued to learn from her teaching. Also Floor vZ. pays attention to the individual needs of her students, as is shown from her narrative. There is a delicate balance between her love for teaching ("It brings me in the right spirit") and her aim to ensure that the students "feel complete" when they leave the lesson. Feeling complete can be taken as synonymous for leaving the lesson with a sense of identity, 'this is me', or 'I did something which is my thing', or 'I am currently in the process of finding out what is my thing'. Floor learns from her students by even trying to imitate what a student is doing in order to find out what she is doing. She makes a difference between teaching and coaching, where technique can be taught, but styles of singing and repertoire needs to be coached, as *timing*, *swing* and *feel* have much to do with personal choices (lb: 434). This is a very interesting distinction, teaching being more downright pointed at learning skills and coaching aimed at facilitating and enabling choice-making. Her deepest value is fundamental, being that she wants her love for singing to be confirmed in every lesson she gives.

Motivation also played a crucial role for Jelle. He experienced a heavy decline of personal motivation as a teacher. He taught in a community music school for many years and had a lot of pupils. Initially he was very enthusiastic, he was very active throughout the years, but got more and more discouraged because he did not

succeed in motivating his pupils enough. At some point he got totally frustrated and in the end he decided to leave the job (lb: 184/5). Jelle relates:

> At the moment itself all is well, the pupil leaves the classroom, and you expect him to go home with a loaded battery, enough to keep this enthusiasm at home. But then it turns out they don't pick up the flute at home at all. They just don't practise! (…) *In the worst of your midlife you think 'What am I doing wrong? I am a good teacher! I play with them all the time; I don't talk too much, I teach through my fingers, while playing the piano. That is music-making, and that should appeal to them*'. Well, it does not appeal to too many of my pupils as it turns out. I might sound arrogant, but it makes me think 'That is not what I am doing this for! I feel too good for you lot!' (lb: 184).

Jelle's situation cannot be compared to that of teachers in a conservatoire. He taught a great many pupils per week, mostly in groups. Jelle is very keen on reaching his pupils and cannot let go when the interest from the pupils' side is hardly existent; he feels that he has so many things to give (see also 6.1.3.1). It makes us think again of the issue of 'not belonging' addressed in 6.2.2.3. Jelle does not want this to happen to his own pupils, but he is unable to turn the tide.

Both Jelle and *Floor P.* (table 5.1; teachers III) suffered from a lack of self-esteem. Floor P. encounters similar problems in her classroom as Jelle did in the music school, but she reacts differently. It is remarkable how she can play with it.

> I know what it takes to be a good teacher. I play a sufficient number of instruments on a basic level to get children going. I can teach in an entertaining way, meaning that I can sell my stuff. *I love teaching like telling a story*. I have affinity with the age group I teach (lb: 198)

and above all:

> *The stubbornness of puberty attracts me*; suddenly they can become interested in something. I love to achieve something with a difficult class which is worthwhile (lb: 201)

Interestingly, her lack of self-esteem remained *outside* her classroom. Floor P. derives confidence from the work she is doing (lb: 197 and 198).

Personal development through teaching while feeling confident and having a sense of belonging, but at the same time being realistic about the profession, is at the core of Christine's mission, while leading the department of School Music in Cologne. She is quite shocked with the fact that so many of her graduates in the end decide not to start teaching in secondary schools, mainly out of fear (lb: 174; see also 6.1.3.1), saying:

> I really get passionate when I am talking to students, because it has much to do with personal development (…) And it has so much to do with children. I realise every minute I spend with (my students) that music education is a very, very important thing (lb: 172).

and

I really want to show how wonderful this profession as a teacher can be, and on the other hand be realistic about it (lb: 173).

Learning from teaching

The previous paragraphs have shown a lot of different ways of learning from teaching. Three separate narratives are still worth to explore. The first is Sanne's. As we can see in her learning biography she decided, after having a portfolio career, to dedicate herself to teaching. She phrases beautifully her intrinsic motivation which led in the end to this decision:

Already when growing up I used to think that I wanted to have work involving important social components. I find that more in teaching than in performing, because when performing I am more focused on myself and the music, where I find the human aspect even more important than the music. *For me music is the means to be engaged in social processes that I feel involved in*. Music is not an aim for me, but a means. That goes for teaching, but also for my own development (lb: 158).

Sanne tells here that music is a means for her teaching, which is in the first place relating to people and in the second place a means for her own (personal) development. It is interesting to see how her reflexive learning evolves from this.

Teaching is an intuitive thing; I see people doing things, and *as soon as something works I have learned from it as well*. Sometimes I see a pupil doing something and then I suddenly understand what I am doing myself. *A pupil can be a mirror*. That is a kind of peer learning (lb: 157).

She finds her pupil's motivation for singing of core interest and responds by relating to them individually, using their inner fantasy (like Dicky and Yonty) and body work (compare Dicky).

As a teacher you deal with the person in the first place, feeling where the blocks are. I work a lot with associations and movement in order to overcome such blocks (lb: 156).

Joris' view on how he learns from teaching can be considered, like Dena's, as holistic. Like many other musicians, he teaches in the first place with reference to the example he got from his own (principal study) teacher. However, he finds it of importance to be an example for his students, not just artistically but through his whole personality (lb: 328). As with other musicians with a portfolio career, for example Dena and Manon, it is critical for Joris to combine teaching with performing, not just to balance his career and personal needs, but first and foremost because the two are undividable for him.

Teaching and playing concerts are in fact the same; in both cases you are making people aware of things and sharing those things in which you believe strongly. On stage you do not explain, but you create awareness by communicating (lb: 329).

One of the musicians portrayed for this study stopped teaching, because he did not learn from it and felt that teaching kept him from his further personal and artistic development. Anton perceived the one-to-one tuition which he got in the conservatoire as being hardly relevant (lb: 39). He learned informally, by playing with other students and teachers. His formal environment was not informative for him, least of all the phenomenon of a principal study teacher:

A teacher is a necessary obstacle. A gatekeeper. He has the key of the door or is standing in the opening of the door and you have to pass it. That is the system (lb: 39).

This role was clearly not for him. His decision to stop teaching and be solely engaged in his performance activities had to do with a strong sense of stagnation in his development.

That decision has to do with the fact that I need new input. I do not know how I will feel about quitting (my job). Of course you keep in shape by teaching and playing with your students, but I want to grow and that does not happen through my students. I give it up because my own development came to an end. 'I teach at a conservatoire'; that gives a sort of relaxation that is not yet allowed to exist for me. It is allowed in perhaps ten years. *I do not yet want to be the gatekeeper*. I cannot yet enjoy that (lb: 42/3).

6.3 Learning styles

6.3.1 Informal learning

When I was eight years old my father all of a sudden put a bugle in my hands and took me to the wind band. Actually I could hardly read music. The librarian of the band was handing out a march; he saw me sitting there and gave me a second bugle part. There I was! Then my neighbour Willem whispered to me: 'You come and sit with me; I'll teach you those notes'. That's how it went. My siblings played in the same band (Jacob; lb: 360).

Informal learning is one of the most important learning styles for musicians. Often it happens throughout childhood and as we shall see, it is often organically connected to non-formal and formal learning in a later stage of life. Informal learning shows itself as a way of learning that establishes ownership of one's learning and motivation for learning. It is non-judgemental and often leads to transformative learning. In communities of practice most learning is informal. Playing in an orchestra or wind band (often with siblings, parents and other family members) or singing in a choir was very important for a fair number of the musicians.

6.3.1.1 During childhood and adolescence

Learning in communities of practice
The wind band where *Jacob* (table 5.1; portfolio III) was taken to by his father and where his neighbour offered to help the boy was fundamental for Jacob's

motivation for learning. One year earlier he had had the overwhelming experience of sitting next to his father in the midst of the band, suddenly hearing the congregation starting to sing (see the quote heading 6.1; lb: 359). It had sparked off a lot for him. Now Jacob was in the wind band learning in an informal way to be part of it ('to belong') by making music together with his family. The wind band can be considered as a community of practice, where learning through experience, doing, belonging and becoming relates meaning, practice, community and identity, and neighbour Willem served at that moment of entrance as a master for the young apprentice Jacob.

As a young child Jacob had already become absorbed in music, making his own drum kit in the garden with pan lids hanging on ropes (lb: 360/1). Soon after Jacob had become a member of the wind band he showed a lot of initiative and pro-activeness when he felt an opportunity for more challenge:

> When I was nine years old my brother got an offer to play in a brass ensemble that had been established at the brand new music school De Waldsâng in Buitenpost. He was invited by Tjeerd Brouwer, who was a teacher there, and Jetze IJlstra, a friend who was in my brother's class and who played the euphonium fabulously. When they came to our house I was struck that they didn't even consider me! So I sulked heavily and I decided to join my brother at the first rehearsal. I went with him and upon arrival I boldly said: 'Well, Brouwer, here I am, coming to play as well!' 'You bring your bugle next week son,' Brouwer said, 'and then I'll listen to you'. Well, I was *in* it immediately. And so I became a member of a real youth orchestra full of enthusiastic players, that was fantastic music-making (lb: 361).

When Brouwer, at some point his teacher, asked Jacob what he would be doing for a profession Jacob told him that he would be a conductor once he was grown up. His teacher told him to be practical and learn 'a proper instrument' first. Through the intervention of this teacher Jacob started playing the French horn (lb: 361).

Jacob remained fascinated by conducting. Once he studied in the conservatoire he again sought contact with his former teacher in order to make his dream happen.

> Brouwer was a kind of godfather at that time. He took me in his car to Lutjegast, to the local building contractor and told him: 'here is the new conductor of your fanfare orchestra'. So all of a sudden I had my own orchestra! Brouwer taught ten amateur conductors, all of whom had their own orchestras. We had our lessons on Tuesday evenings. Every week a different orchestra would show up, and when it was your turn you would conduct your own orchestra in front of the teacher and the other students. After the rehearsal a bottle of *jenever* was put on the table and we had our evaluations till midnight. You can imagine how afterwards we rolled out of the music school, where this all took place…(lb: 365).

Clearly Brouwer was a significant other for Jacob, who also enabled him to find out a lot about his artistic identity and guided him in his (informal) learning though legitimate peripheral participation of a participatory system.

A similar learning practice shows clearly from *Willy*'s (table 5.1; teachers I) description of the wind band where she played (and still did at the time of the interview) with her sister. When hearing Willy's narrative, the gradual move from a peripheral position to a more central participation in the community of practice becomes nearly visualised:

I remember the first time I came there with my little case with the bugle in it. 'Hey, there is the new one', I heard people whisper around me. Then my place was indicated to me. They started with a march and I couldn't follow it at all. Not that it was so difficult, but I suddenly heard the voices coming from everywhere. But for me this was an extra motivation to practise hard at home, so that I would know next time. Things developed slowly; first I was the third bugle at the back. Then someone stopped and I moved one chair forwards. Actually, I went from third bugle to first bugle, skipping the second because they considered me suitable to sit in front (lb: 126).

For Jacob and Willy playing in the wind band was crucial. For both it sparked off their interest in conducting and it was a very important means of social learning.

The conductor of Willy's wind band, Durk Krol, served as a teacher, mentor, role model and a significant other for her in this community of practice. On the basis of his example she made her choice for the music profession.

Durk Krol was my living example. He taught music in the primary school in Menaldum, he conducted the small children's orchestra and the big orchestra. In addition he taught all brass instruments. It seemed wonderful to me to build things up like that, making children enthusiastic while they are in primary school, teaching them well, having them enter a youth orchestra, and once you know that they are up to it, have them in your big orchestra, further shaping them because you know all their strong and weak points. That was what I wanted (lb: 128…) He would *see* you, as a person, and show his appreciation for what you did. Not just take everything for granted. I have always been very positive about him as a conductor as well; he was good with people and inspiring during the rehearsals. It was a joy to go to his rehearsals. He made you feel that you have to do it together, that it is a shared responsibility (130/1).

Willy's remark "he would see you" is significant and makes us think of *Jelle* (table 5.1; teachers III; see 6.2.2.3). Krol taught Willy the bugle and helped her to cope when she had a difficult period because she had to have her teeth adjusted with the help of a fixed brace which she had to wear for two years. She could hardly control her embouchure, became demotivated and considered stopping altogether.

During the period when I had a bad time because of my brace, he pulled me through. He looked for music I could play, and also adapted music. If he hadn't been my teacher I might have stopped (lb: 131).

Her teacher's small informal educational intervention turned out to be of fundamental importance for Willy's motivation and persistence not to give up

music. She elaborates on his 'seeing' people, creating a further understanding why this man was an example for her in her social learning:

He really *saw* people; he found music for the orchestra which appealed to a seventy year old bass player as well as to a fourteen year old girl who just entered the orchestra (lb: 131).

Willy definitely learned from her teacher's confidence-strengthening interventions and leadership, showing from the strong leadership skills she developed herself, emerging from critical reflection and biographicity. While leading her orchestra she is able to link her own experiences to what she learned from her teacher's living example of 'seeing people':

First thing is to keep your ears wide open. Listen to people and talk to them. I find it important to be on the same page as the administration of the orchestra, so the last meeting of the year I will be there to talk things through. Having chats in the intervals of the rehearsals with band members and with newcomers is also important. I find it important that people feel at ease and confident. I am open to criticism, but I want other people to be open as well and not talk behind each other's backs. I don't care that I am younger than the average member; I stick to those things (lb: 133).

Mist (table 5.1; portfolio III) learned throughout childhood also in an informal way in a community of practice, which was basically formed through her family and the network of professional friendships of her father. Her father was a composer; Mist was surrounded by music at home, and absorbed everything she learned in an intuitive and organic way.

My father was a pianist and active in creating new music in Iceland. There were often rehearsals in our house, with friends coming to play chamber music with him. He listened to a lot of music and I was often sitting with him while he made me follow the scores. *So I learned to read scores probably at the same time that I learned to read words* (…) As a child I would be very involved in those musicians' talk. I grew up with it totally. It (…) helped me very much in my music education to have learned in this way (lb: 374).

She sang in a choir called the *Hamrahlidarkorinn,* which was connected to her grammar school. The choir had a lot of new music on its repertoire. Being in the youth choir was an important experience for her in itself, and through the choir she informally gained a lot of compositional insight (lb: 375). The conductor was a fantastic musician, working as a role model; "her understanding of life" (lb: 381). A lot of what Mist learned informally as a young child and during adolescence transformed into intuitive knowledge, which she recognised and became aware of once being in a formal learning environment.

Learning an instrument in an informal way

Quite a few musicians learned informally to play their instruments before they got

formal lessons. Playing by ear, learning aurally, was often triggered by examples of listening. *Yonty* (table 5.1; soloists IV) is one of the most famous examples. As we saw, his brother Elia raised Yonty's interest by letting him listen to a lot of recordings which included both jazz and classical music and encouraged him to play (lb: 107). Yonty developed at a very young age not only into an accomplished jazz musician, but was also interested in listening to and playing classical music:

I played 'La Campanella' of Liszt, or Brahms' Hungarian Dances. I could play it quite accurately I think. I had good aural facility and a very accurate memory. *I would listen to the music once or twice, and then I would know it by heart* (lb: 108).

Such aural skills are often found in musicians. *Horst* (table 5.1; portfolio IV) started to play the accordion, an instrument which fascinated him: "This moving of the accordion, with the air inside it, such an image is enormously important" (lb: 412). He is convinced that the basis was laid here for his later fascination with air powered objects, showing in his installations (lb: 412). Horst learned totally by ear, until he was, at the age of eleven, 'found out' by his teacher's wife and lost his motivation.

(My teacher) was a war invalid; he had no legs and was sitting in a wheel chair. I was very aurally aware; I would just listen to what he played. When I went home I would take the score, but I just memorised at home what he had played to me. I memorised everything. That went on for years, until at some point his wife discovered that I could not read notes. She made me stay there to learn reading notes. *The way she reacted was so humiliating for me, that I stopped playing the accordion* (lb: 412).

Perhaps this negative experience created the start of Horst's fear of failure, which much later during adulthood made him quit during the final exam of his master's course in Music Theory at the Tilburg Conservatoire, feeling completely unconfident. He was then saved by the intervention of his teacher, Jan van Dijk, who encouraged him to finish his studies, creating a lot of empowerment (lb: 418).

Like Yonty and Horst, there were quite a few other musicians who started to learn in an informal way at an early age (*Dena, Henk* and *Floor vZ.;* table 5.1; portfolio II, IV) for example, who all developed themselves as jazz musicians without receiving formal jazz education.

Christine (table 5.1; teachers II) played the piano, without having lessons. She sorted things out and enjoyed it.

When I was trying to play the piano as a child nobody suggested to me to take lessons. I think this was an important and informal sort of thing. *Like 'this is fine what you are doing and this is music'.* It was always respected (…) There was a lot of energy going into this. I think that that was also important (lb: 172).

The non-judgemental value and the notion of ownership and motivation preceding formal lessons (Sloboda 2005) are strong in this statement (see also 4.2.1.2 on significance of music and emotional response).

Anton (table 5.1; soloists II) did not have a start with formal lessons; he got an electric guitar at the age of 14 and worked in an informal way with a pop musician. He regarded him as his best friend and the musician came, sometimes daily, to Anton's house. The 'lessons' were highly informal and holistic in its sense:

I accompanied him; I learned standard chords and just messed about. I wanted to play percussion-like, I found that *punky* (...) I did a lot with Erik, he lived in Huizen, together with other pop musicians. He took me in his car, to his house, to music shops. It was an important time. Of course the lessons were not really good, but nevertheless a lot was happening (lb: 37).

But once Anton had developed himself further, he became critical:

Sometimes Erik would make a song, I would listen to it and then ponder the chords, which sounded strange and not good. I did have an opinion after all (lb: 37).

The peer learning which lasted three years came abruptly to an end through a critical incident: the teacher fell in love with Anton's sister and Anton felt heavily betrayed. He did not want to have to do anything with the man anymore (lb: 37). As, as we saw, Green (2002) points out that learning between pop musicians often resembles a community of practice, where it needs to be considered more a community of peers than of masters and apprentices, this shows clearly in the example of Anton. Within this peer learning the value of empathic relationships between musicians is regarded highly (ibid). Anton's strong reaction to his teacher's shift of attention appears to corroborate this.

6.3.1.2 By playing or working with other musicians

As a thirteen-year-old Dena started to play in a *wedding band*.

(…) in this stage band were two brothers, a drummer and a trumpet player. Their father had a wedding band in town, already for 25 years. They had so much work, that the father put a band together with the boys, for the work he could not take on and which he could drop. So a band was put together of thirteen-year-old kids, including me, that was pretty good! We played the music of the day, including waltzes, polkas and all that was needed for a wedding. The father gave us music and we learned it. Our band consisted of a trumpet player (also playing the guitar), a drummer and another trumpet player, this musician could actually take up any instrument like guitar, trumpet, trombone, saxophone, flugelhorn, flute; he could play them well enough. I had a portable, fold up organ for the band, which was very heavy. My father bought me a chord synthesizer as well, one of the first ones, very popular in the seventies. I put the synthesizer on top of the organ that also had bass pedals. I played the bass

with my feet. So I also was the bass player. It was the four of us. Eventually we got a bass player, so I got rid of the pedals and did more on the keyboards, then playing on two boards. We learned music from the radio or tape, or from sheet music. If music was not available in print yet, we listened and copied it ourselves. You learn a lot from that. I started out playing by ear, so I could always do a lot in that way. I was always trying to learn songs. I wrote out a lot for the band, wrote charts (lb: 278).

Dena learned jazz by "plugging away" (lb: 282), now realising that she learned best when sorting things out on her own and that, compared to other jazz musicians who sometimes had a 'top education', she had a different path of learning, which nevertheless fitted her (lb: 291).

Learning jazz happened mainly through listening and from playing with her friends. In order to learn, Dena clearly needed peers who played at the same, or higher, level within a relaxed setting (lb: 286; 289). This confirms Sloboda's (2005) findings about significant experiences taking place in the company of friends and in a relaxed, non-judgemental atmosphere (see also 4.2.1.2 on significance of music and emotional response).

Experiential informal learning through playing with others was also fundamental for *Yuri* and *Joris* (table 5.1; soloists II and portfolio II). Yuri learned from *jamming* in a club in Rotterdam:

They started at 10 o'clock in the evening and went on non-stop till 5 o'clock in the morning. There were no breaks, no reading was allowed, you had to be familiar with the repertoire, or learn it while playing. I learned an enormous amount from it (lb: 52).

Joris learned to play the double bass and bass guitar through working with the well known band-in-the-garage and learned basically through listening. He still learns mostly in an informal way, especially on the stage:

Not knowing the piece and still playing it, using your ears, *feeling free to take a guess*, and then *understanding* how the music develops (lb: 327).

Like Dena, Joris learns a lot by tacit understanding, by playing with musicians who are better performers than himself, listening well and creating a good memory. He can easily write down everything he hears (copying; Green 2002), nevertheless he does not write down much (lb: 327).

Making folk music is also an important means of informal learning in music. *Floor P.* (table 5.1; teachers III) learned to play the violin by participating in a Swedish folk music ensemble. It laid the basis for her choice for a profession as a music educator. Making music in this way was an eye opener for her.

We had a club and a club house where we came together to play. There was dancing going on as well. This way of making music, just learning by playing, not having to sit in lessons and

practise studies, how it appealed to me! It was such an eye opener. Just come in, join the group and start somewhere. *It was not judgemental at all, the only thing that counted was that you played along and joined the fun. But the result was that gradually I played better and better* (lb: 193).

Yuri, Joris' and Floor P.'s informal learning can all be considered as participatory learning within a community of practice.

Learning by observation and conversation

Learning through observing, through conversation and through engaging with people from other (arts) disciplines can also be powerful and transformative. *Rian* (table 5.1; soloists III) learned a lot about stage presentation from a theatre director, from the point of view of acting. It enabled him to transform this learning experience into the perception of the stage as a safe place when starting to perform (lb: 82). *Marie Françoise* (table 5.1; soloists IV) learned to teach by observing and having conversations with a significant other, Leon Fleischer.

Fleischer really helped me, *not so much by playing, but by talking about music*. He did something wonderful for me, by inviting me to come to Israel with him, where he would teach and play. So I went to Jerusalem with him, for one month, and at night we would sit and discuss the students we had heard. And at the end he said, 'now you are ready to be a teacher'. I had watched like two hundred hours of his teaching and that taught me a lot (lb: 101).

From her other significant other, Wilhelm Kempff she also learned in an informal way. This took place in a totally tacit way, 'caught' rather than 'taught', whilst creating her awareness of sound:

(…) he gave me targets; he gave me ideas about how to play. He was the first one to explain to me about sound, *not explain verbally, but I heard it in his playing* (lb: 96).

Peer learning is also an important given, not just within communities of jazz and pop musicians. *Berdien* (table 5.1; portfolio I) felt she wanted to improve her bowing technique and started to work with a colleague from the orchestra:

There was a moment where I got stuck. I did not feel the balance between body and instrument. So when he commented on that I was immediately open to it, because I want to learn (…) *I had to swallow my pride*, but he really helps me out. We play together a lot and he showed me that my bow change at the frog could be much better. We have been working together for a year now, and I have learned a lot (lb: 271).

6.3.1.3 Combining informal, (non-formal) and formal learning

It is remarkable that the musicians, once learning in an informal way since childhood and adolescence, created a lot of informal learning opportunities during their period at the conservatoire and after that within their professional

development. It could happen through a conscious, self-initiated intervention, or sometimes through the intervention of a teacher. A lot of informal learning however took place in an intuitive way, where upon critical reflection in a later stage the musicians actually understood the way how they had learned.

A salient example of a continuing organic development whilst combining informal, non-formal and formal learning can be observed in *Sean*'s (table 5.1; portfolio II) learning path and is hence worth exploring. Sean describes his upbringing as "lower middle class suburban" (lb: 294). Encouraged and supported by parents who loved all kinds of music and being part of a family where music was 'one of the things you did while growing up'(lb: 294), he went from childhood on through a steep learning curve of informal learning within formal education. Quite extraordinary is the fact that in all formal environments where Sean found himself, primary school, secondary school, pre-college school of the conservatoire, in university and conservatoire; informal learning in non-formal contexts could take place.

In his primary school, which Sean describes as "forward thinking from a holistic point of departure" (lb: 294), he got the space for creating his own plays and building music into it:

> It was an encouraging environment, it shaped me. Even in the primary school drama groups I created silly little bands with biscuit tins. I already was an organiser from a rather early age (lb: 294).

A moment of serious discouragement occurred when at the age of 11 Sean 'failed' the test of a music teacher on his musical talent, resulting in his crying in the end to the embarrassment of his parents. "The message of this session was obviously that I was not a natural talent. What a musician *was*, was apparently defined by a certain concept, certain preconditions" (lb: 294). As a result of an intervention of his mother Sean auditioned for a junior class in a conservatoire and came across similar experiences.

> The audition at the Royal College was terrible. *Nobody spoke to me*. The Guildhall was friendly. But after auditioning at both schools I felt 'I do not think this is for me'. But then came the audition at Trinity; I played and they then asked me if I had ever improvised or composed. I had not really. This woman who asked was Lettice Stuart, the head of the Junior School. *She basically got me to improvise on the piano. It just happened* (lb: 295).

The audition at Trinity College was empowering; rather than having to 'prove himself', it turned into a positive experience which made Sean make a discovery about himself. The important conditions which enabled the experienced empowerment were the non-judgemental way of assessment, leading to a notion of *ownership* of what he was doing and secondly, the fact that he 'belonged'. The auditions in the two other schools had led to the opposite feeling. His subsequent classes at Trinity College contained important elements of informal learning:

Those classes were mini workshops, interacting and playing as a group. We were with about ten pupils. Sometimes we tried out compositions all together with our instruments. That was really inspiring, your ears and eyes were always being opened to new possibilities (lb: 295).

Meanwhile the "boring" music lessons in secondary school, mainly consisting of singing hymns in the school choir changed radically when a new music teacher, Roger Askew, was appointed, who acted as a significant other for Sean, encouraging him to get all kinds of ensembles going and enabling him to take music as a subject for his O and A levels (lb: 296). Sean connected all the informal musical experience he gained in his bands to his learning in Trinity College.

At the age of 14, 15, I started teaching myself the guitar and the drums, due to a deep interest in the Beatles and the nineteen sixties. That became my deep aural training. *I was copying, picking things up*, learning from books (lb: 296).

The same teacher encouraged him to pursue his profession in music, showing him the way to courses where he could combine composition and collaboration in other art forms (lb: 296). Sean then went to Bath Spa University College, where a pioneering environment awaited him:

The school in Bath had one of the first composition courses where you composed for professional musicians. They came in and you talked to them. That was innovative and encouraging for work in cross-arts and other collaborations. I got a good foundation there. You could make a lot happen. I did free improvisation, jazz, classical, folk, pop, rock. It was a brilliant environment, with an amazing mix of staff with pioneers on the composition and improvisation side and good educators between them (lb: 296/7).

The assessment in Bath was traditional and predictable, described by Sean as 'jumping through hoops' (lb: 297). After graduation he went to the Guildhall School of Music & Drama in London, where he took part in the brand new postgraduate course *Performance and Communication Skills*.

It was amazing. We had a group of 16 students in our year. It was like being in a mini company, three days a week for one year. The year was divided into blocks, dealing with skills like workshop leading, percussion, voice, improvisation, and group composition. There were project blocks as well, all six weeks long. In each block you focused on a particular project. Then you started to get placements at different places and in different contexts. We worked in music theatre contexts and with contemporary dancers. We were improvising, coming up with our own ideas and always worked in groups. Through the year we had to make self-assessment profiles, quite new at the time, having to do your own personal development in reference to what you did. We then had a group discussion, a peer-assessment and then a final assessment. I loved it (lb: 297).

All in all Sean had an ongoing range of opportunities of informal learning in non-formal contexts in a formal environment; "I realise the reason I developed is just by

experiencing it, by listening and being aware. It cannot be quantified" (lb: 300). He describes his formal environment not as being the driving force for him, but as a "big contributing factor" to his involvement with music, and perceives most of what he did "by road";

> I systematised it. My formal training meant training my ear, eyes, or my hands to do what you had to do to get by *when jumping through hoops*. I am pleased that I did it. *It has been a gateway into other things* (lb: 299).

The most important thing was however, that he was given space to find his own self-identity, both by the culture of the institutions and the significant others who were part of it:

> Every institution I was in, primary and secondary school, Trinity, Bath, the Guildhall, somehow they gave me enough space to do what was important for me. The value of institutions is that they are always there as a sort of grounding force, as a reference point. You can even rebel against them! *The important framework for me was that I could be creative and was encouraged. There were always one or two people who were good for me and who were pushing me in the right way, by conversations or asking questions*. I met them through these institutions (lb: 298).

This seems a key observation. Significant others were there, the teachers in primary school, which Sean regards as influential for his development, the head of the junior school in Trinity College who empowered him by asking him to improvise, the teacher in secondary school, composer George Odam in Bath University and Peter Renshaw in the Guildhall School, who was a mentor for Sean. In short, he was 'seen'. There was space in the institutions to 'rebel' (Gardner 1993).

Sean now gives informal learning a place in the curriculum of the department of professional development which he is heading, by making trans-cultural connections through participatory learning:

> Now we work in Gambia as well, we offer placements to students every year. Students come back with amazing experiences, through percussion, dance, singing, improvising with their own instruments and then apply it to their own work. It is especially the context thing again: the experience in that space and time, and what you pick up. *It is a sensibility that leads to your own personal development. How you then transfer that back into your own practice.* It is a big one! (lb: 301)

The opportunity to learn experientially in an informal way in the conservatoire was also existent for *Oene* (table 5.1; portfolio I). He learned by 'shopping', by doing and being enterprising (lb: 242). During the period in the conservatoire he became member of the Zapp string quartet, by that time called the Pop Strings and the development of that ensemble became the most important vehicle for his writing and arranging. Later he taught himself to play percussion. The formal 'basic craft'

lessons in the conservatoire however worked in a complementary way; it gave him a lot of technical foundation for his own composing (lb: 241). Clearly Oene was transforming what he learned into designing his own artistic vocabulary:

> It opened doors for me, I realised that there were many different ways of looking at music. It is interesting to combine jazz harmony with the influence of the voicing of counterpoint. There are a lot of universals there, like being aware of heights and depths in melody lines. I liked to think in a complementary way (lb: 241).

Transformative learning can also be observed in the learning of other composers, like *Marc-Olivier*, *Jelle* (table 5.1; portfolio III and teachers III) and Joris. Marc-Olivier was not admitted to the composition department of the Paris Conservatoire; however he developed into a very successful composer, helped mainly by the theory courses in the school. He learned "by picking up" and feels that especially when he became older he managed to learn things from teachers who might not be the best pedagogues, but whose messages were interesting enough (lb: 349).

Also Joris and Jelle learned mainly to compose with the help of their theory courses (although Jelle had formal tuition in composition). During theory lessons Joris became aware of his imagination, he heard complicated things in his mind, which initially he was not able to write down (lb: 326). He kept learning constantly by listening and observing other musicians. His experiential learning taking place in New York can be compared to Yuri's in the sessions in Rotterdam:

> They (fellow musicians, RS) just start right off and never ask if you know the piece. If you did not know the music you wouldn't dare to join them. I took little notebooks to the jazz cafés and wrote down everything that was played. During the day I sorted it all out and learned everything from memory. In the subway I learned all those songs with their chords from the Real Book by heart (lb: 326).

Not all musicians experienced their formal learning environment as ongoing stimulating, inspiring or inviting for informal learning experiences. The biographies of Yuri and Anton are interesting to compare in this sense. The two jazz musicians can objectively be very well compared, both stemming from the same age category and having a successful performing career, both obviously different in terms of leadership styles. Both musicians learned a lot informally and coped differently with their learning environment in the conservatoire.

Yuri had a hard time coping in the conservatoire. He experienced a distortion of his artistic identity because his teacher would not accept his (informed) choices (lb: 49). Yuri could not deal with the restrictive and judgemental learning environment in the conservatoire. After a number of conflicts with his principal study teacher he started taking lessons with pianists and did his examinations with the help of teachers he sought out, who believed in him (who 'saw' him) and

supported him by giving him the space for developing his own artistic identity. Especially the contact with significant other pianist Rob Madna turned out to be crucial:

> Michiel (a fellow student, RS) and I used to travel to Rob Madna in Berkel Rodenrijs sometimes in the evening in order to have him listen to the music and recordings we made. Rob loved it. He looked at our music and would give us suggestions for alternative chords. At some point we would drink a bottle of jenever with the three of us and would talk about music till half past three in the night. On those evenings I learned more than during three weeks of formal education in the conservatoire (lb: 50).

On the contrary to Yuri, Anton simply ignored his formal learning environment and learned by creating his own informal learning environment, mainly by playing with teachers and fellow students which he chose himself. The peers with whom he played were important for him, and as he was concerned, only experiential learning was at stake:

> You must prepare well, get practical experience, learn to speed up, everything must be fit for purpose. Passion and discipline, learning by doing, that is important (lb: 39).

Teachers often had roles of 'masters' in a community of practice; *David* (table 5.1; portfolio I) was taken by his teacher to gigs, which brought him into contact with various kinds of ensembles; Joris' teacher would take him regularly to the studio, where Joris learned a tremendous lot (lb: 323).

There are quite a few examples of musicians learning from teachers who did not specifically teach their instruments. Yuri and Anton learned and learn most from pianists and *Sanne* (table 5.1; teachers II) did not need a vocal teacher to teach her to improvise (lb: 153). Rian's teacher involved her student through peripheral participation in the core of what would turn out to be fundamental in his career, being chamber music:

> (…) at first I turned the pages, but at a certain moment she also let me perform. I then played with Isidor, with cellist Godfried Hoogeveen and many more people. Many things I am doing now I learned from her. Playing on the stage with people that were far ahead of me, that formed in fact the greatest lessons (lb: 81).

Like Joris and Dena, playing with musicians being ahead of him was a big learning experience. Nowadays Rian follows the example of his teacher, creating a community of practice by taking young professional musicians on the stage and performing with them, whilst also challenging their generic and metacognitive skills:

> I want youngsters on the stage, the core being that older experienced musicians play with young, talented and inexperienced musicians. It works marvellous. You have to do several

concerts together, where everything is involved, like rehearsals, the stress, everything complete (lb: 90).

6.3.2 Artistic learning

Artistic learning is mainly informal and highly experiential. Musicians also learn cognitively, as will be shown, but as we saw earlier, they learn first and foremost through listening, which happens not just through active listening to live performances or recordings, but also through implicit listening while playing with other musicians.

Green's (2002) description of different forms of listening can be of use here, though in a much wider sense than the listening used by only pop musicians. 'Purposeful listening' and attentive listening (without a direct purpose), is certainly found, although purposeful listening is never used in order to copy (with the exception of Dena's earlier experiences in her pop bands; lb: 278). Purposeful listening is a strong device however, for transformative artistic learning.

6.3.2.1 Bach as a distant significant other

Green's (2002) description of 'distractive listening' (see also 4.3.6.2) might be underpinning a lot of emotional learning, sometimes already experienced during early childhood, which can be perceived as the basis of motivation and the role music would play throughout life. As a small child Marc-Olivier was distractively listening to the rehearsal of his father:

(…) my father would often take me to rehearsals when he was playing chamber music or sometimes in orchestras (…) One of my first memories is a Bach harpsichord concerto, which they were rehearsing; I remember that I sat playing with my toys under the harpsichord. The music and the performance impressed me (lb: 345).

Marc-Olivier is not the only one who was already as a child impressed by the music of J.S. Bach; throughout all ages and professional categories Bach's music plays a role for a great number of the musicians in their emotional and cognitive learning. As such Bach might be considered as a distant significant other (see also 6.1.1.4). Four remarkable narratives of musicians from all age categories follow below. Three out of the four are memories of attentive and purposeful listening (Green 2002) during childhood and adolescence.

Yuri has memories of hearing his mother playing the piano in the evenings when as a small child he was in bed, while his father was at work.

My mother often used to play Bach. I remember clearly the first time when *it touched me really deeply*. I heard her play a movement of an English suite and it made me cry (…) *From that moment this feeling of emotion in music was with me,* an emotion which I followed in the end (lb: 45).

For *Corrie* (table 5.1; portfolio III) the memory of Bach's music is powerful when considering the emotion in music which she felt during childhood and adolescence.

When playing Bach my mind would open up. That is difficult to explain, having to do with a feeling deep down. But it was the role of music during my puberty, *it touched something extremely fundamental* (lb: 333).

Henk discovered Bach's music during adolescence and found it overwhelming:

When I was 16, 17 years old I was a big admirer of Bach. Actually I did not know why, because I found it hard to perform his music. But I liked the sound and the structure. Take the fourth Brandenburg Concerto with the two solo recorders; *that nearly finished me* (lb: 389).

The young jazz violist Oene learned artistically by studying Bach's composition techniques during his period of studies in the conservatoire:

Bach and Bartók are for me big discoveries and influences. Bach's aesthetic, how it sounds. *It is so clearly structured and at the same time it is full of fantasy and emotion*. It is all there (lb: 247).

Also during childhood Yonty quickly gained empathy for Bach; throughout his life he has regarded Bach's *Goldberg Variations* as the most important work he ever studied and played (lb: 109).

As Bach's works can be considered as encompassing the top of both emotion and cognition, the impact on musicians can be clearly understood, no matter whether they learn intentionally or incidentally. It is significant that four of the five narratives in this paragraph come from jazz musicians.

6.3.2.2 Learning by listening and playing

From a classical teacher to Andy Statman, a *klezmer* clarinettist who actually started as a *blue grass* mandolin player and then got deeply into his Jewish roots, becoming the protégé of Dave Tarras, who was the klezmer immigrant clarinettist, and thus learned his style and subsequently used it as Coltrane played his jazz, very driven and with passion. This resulted in fabulous music with both Coltrane and Andy Statman, and *that sound is in my baggage as well* (David; lb. 255).

David's statement can be read as the ultimate transformative learning about sound. He learns from all kinds of music. His classical performance can be influenced by a musician like John Coltrane (lb: 255). Transforming and freedom of choice is at the core: "Every time I hear something, I learn something" (lb: 255). Musicians learn from listening to other performers and performances and from composers. They listen a lot (Barry and Hallam 2002); this also shows clearly from the biographies. Attentive listening (Green 2002) can lead to both intentional and incidental learning.

Like we also saw in 6.3.1, musicians do not learn specifically from other

musicians playing the same instruments. That makes sense as copying does not lead to transformative learning and transformative learning establishes one's artistic identity.

Sound and 'colour of the sound' is mentioned by a lot of the musicians as something they are constantly searching for, in different ways (see also 6.2.1.1). An example is *Izhar* (table 5.1; soloists I), who learns from excellent string quartets or pianists, feeling that musically such examples can often be "of a higher standard than the average guitarist's performance". An excellent string quartet teaches him,

(…) how to cope with musical language, to make *a singing narrative* of the music, dealing with breathing and pulse (lb: 14).

He can translate this to the guitar. Izhar also learns artistically by listening to non-western music, jazz music and, like David, to klezmer clarinet (lb: 15). The colour of the sound is critical for Izhar's artistic concept:

(…) while interpreting I feel the music for the guitar sounding as a small ensemble. A guitar has lots of possibilities for colouring. I do not listen to the guitar as being a guitar, but as to something which makes music: you can imitate other instruments, and make different colours (lb: 15).

Also Anton and Oene transform colours. For Anton jazz pianists are influential for the image of his sound and for Oene the sound of wind instruments and their phrasing informs his improvised music (lb: 39; 246).

Listening to recordings can also be very informative. Henk learns about sound from aural examples:

I would hear Art Tatum and think: 'what do I actually hear?' You had to analyse it aurally, play it, store it and transpose it. Still now, as soon as I hear good fragments I want to know what it is; I listen to it, then play it and write it down. That also goes for certain sounds or colours for example. Every composer has his own colour. Bach is easily recognisable. In jazz many musicians have their own sound colour and approach. I recognise this clearly and keep studying it. *Especially when someone does something very interesting with sound, I want to know all about it* (lb: 391).

Focusing on sound is for most (jazz) musicians an important way of learning. Yonty, Marie Françoise, David and Sean mention it explicitly (lb: 118; 96; 254; 301). *Manon* (table 5.1; portfolio II) learns from good conductors, ranging from Herreweghe to Kagel, but she also mentions sound as an important artistic given. She describes the matching of colours with instruments while singing (lb. 315).

Classical musicians tend to mention specific other musicians as examples they learn from. *Jiri* (table 5.1; portfolio IV) for example learned a lot by listening to recordings of Marie Françoise's mentor, Wilhelm Kempff (lb: 408).

Listening while playing with other musicians is fundamental. Oene describes the way he learns by playing with other musicians:

> Playing together and listening to each other is for me a wonderful way to learn. That generates a constant exchange of information and energy with your fellow musicians. I like that and it can influence you once you are back at work at home again. When you write you can feel that you have been influenced and see what you can in turn do with that (lb: 247).

It goes without saying that 'writing' means 'composing' here. Oene's statement can be considered as the heart of informal learning in music. He learned a lot as a *sideman,* thus gaining many influences and learning by playing in totally different artistic settings, varying from Indian music to settings with wind instruments. It taught him to mix instrumental timbres and colours.

> Playing with African musicians puts you in a totally different context from playing contemporary music or totally free improvisations. All that became part of my toolbox, and was then transformed in my own compositions and arrangements (lb: 243).

Both *Tineke* (table 5.1; soloists I) and Yuri learn by a combination of practising and playing with other musicians (lb: 29). Yuri feels that musical growth and learning takes place only on the stage, where he considers practice as a means to keep up one's technique and level of playing (lb: 56). Learning on the stage encompasses for him to have the confidence to continue developing the language of music while performing and exploring things one perhaps cannot master yet.

6.3.2.3 Learning through significant artistic others

Musicians learned through significant artistic others; some of them also served as a role model for them (see also 6.1.1.4 on significant others). Izhar met by coincidence a musician and sculptor, who heard and saw him play and asked him to pose for him while practising. While doing this an interesting relationship developed between the two, and the sculptor turned into a significant artistic other and coach, realizing transformative learning for Izhar.

> Hearing me practise, he commented on my music-making, so when the sculpture was finished something had emerged, and actually from then onwards, he remained my coach (…) I still visit him from time to time. *Musically, he holds a mirror to me*. He has no knowledge of guitar technique, so if he had a musical proposal and I would say that I cannot play that, he could not be less bothered. In that way you do not approach the music from the side of technique, but the other way around: you need the technique for the music (…lb: 8).

Significant artistic others are found often in the biographies; Marie Françoise learned a lot by playing for "composers, non-pianists, conductors and singers" (lb: 104).

She mentions Berio as someone she learned 'shaping music' from and Cage as a composer who taught her about musical imagination (lb: 100). Yonty learned a lot of his teacher Myra Hess as we saw earlier; he also gives an impressive description of the broad artistic vision of his teacher Agosti, whom he visited in Rome to have lessons. Agosti became a kind of role model for the knowledgeable teacher.

Agosti was an erudite sophisticated man, very elegant, very self-contained, but he had a marvellous sort of refined musical sense (…) What he did was so brilliantly refined and it had so much noble character. *He was really a quintessential Renaissance man*, reading great literature, speaking several languages fluently and having an encyclopaedic knowledge of music and piano playing (lb: 116).

Joris considered his teacher Victor Kaihatu as an artistic role model. He explains how he was impressed during one of the first lessons, by suddenly realising what the lesson was about:

I wanted to show fast and impressive things to Victor. But Victor just took out a recording of a ballad by the Frank Sinatra Orchestra, in which the double bass player played a slow beat. I was so disappointed! But then I realised that *he wanted me to understand* the function of the bass notes, the timing, and the sound. There are so many beautiful things about this one note, who needs virtuosic leaps? (lb: 323)

6.3.2.4 Experiential and cognitive artistic learning

Experiential and cognitive learning go hand in hand. As described in 4.3.3, experiential learning spans all three dimensions of learning, cognitive, emotional and social, and all these dimensions need to be of subjective significance for the learner in the context (Illeris 2004). An interesting example of experiential artistic learning which combines intuition and cognitive analysis is found in the work of Rian. When he practises or teaches he uses the following hypothesis:

Imagine an eight bar phrase and look for the important components in harmony and melody. Then play it and subsequently judge it. Three levels of perception emerge: the planning (which is the musical concept), the executing (the right key to be pressed at the right moment) and the reviewing (the judging). Actually all these roles have to be performed by one person, the performing musician, and they have to be in balance. That is difficult: often musicians are not able to keep these aspects in balance. This is the analytical road. The other one is the intuitive road. *The best thing is when the one road helps and fertilizes the other road*. Some pieces I approach intuitively, but then still *I want to make this intuition visible by analysing the music*. I am a professional, I cannot leave it to 'inspiration' or 'a good mood', I still need to clarify the building stones of this heavenly music. At other moments *I can be at a loss to what the music is about*. Then I have to find my entrance through analysis, by analysing the musical parameters and *making experiments*. But the three layers of the person with the plans, the person who

performs it and the person who values it are always present. And of course there is always the evaluative interaction: I have this plan, I have executed it like that, it worked well, so was my plan all right? (lb: 88/9)

Schön (1987) refers to Rian's being "at a loss to what the music is about" by his statement that the paradox of learning a new competence is that sometimes one cannot make an informed choice yet, because one needs to experiment first in order to grasp essential meanings. "He must jump in without knowing what he needs to learn" (ibid, p. 93). The example we see here combines experiential and cognitive learning through critical reflection. Rian's three levels of perception are connected to intuition but he considers making experiments within this context as critical, hence his key statement "I want to make this intuition visible by *analysing* the music." Interestingly he uses this way of learning both for practising himself as for his teaching, which shows the strong interconnection of teaching and learning. Rian's experiential learning strategies endorse Renshaw's (2006) findings that experientially-based learning activities are personally significant, resulting in a strong sense of ownership and deepening engagement of the learner. We read in Rian's words that, *being a professional*, he wants to solve the problem.

Not knowing what the music is about can especially occur when it is a newly written piece. Such pieces are mostly approached by cognitive analysis, like *Michel* (table 5.1; soloists III) and Manon do (lb: 315; see also Barry and Hallam 2002). Michel feels that understanding a new piece can also be supported by the fact that as a musician one comes across so much music to perform, that this can ease the process of "finding a thread" (lb: 71). This can be connected to the high level of metacognition which is found in musicians (Hallam 2001).

Schön's (1987) 'jumping in without knowing' (p. 93) also applies strongly to Horst. He makes a strong link to the communication with the audience as an incentive for learning.

I learned the most as an artist by doing things without knowing where they will end, without knowing how people will react, and also by working in very different circumstances: I worked in galleries, in festivals, but I also made work for miners (…) also in the absolute underground, in the mud, so to speak. We are now in a situation where artists mainly function for a certain public. But I think that as an artist you need reactions of people, it is not about a certain audience, although of course you can take that into account. It can be an important question for whom I make my art, does it make sense, do I have something in my core which is a motivation to do those things? That must be fed by what you learn (lb: 423).

The connection between experiential and cognitive learning is continuously found in Jelle's biography. He feels an autodidact who learns experientially, and who learned cognitively in the conservatoire and connected both domains of learning.

I think of myself as a real autodidact, in everything. I do this by wanting, having ambitions,

finding sources. Reflecting on my actions is something I only started doing at a later stage, when my teacher taught me about the relationships in compositions, by showing me that through analysis a performance gets an extra dimension, because then the structures reveal themselves. *So I learned that the ultimate joy is a connection between cognitive and intuitive experience; that was a real eye opener for me* (lb: 189).

Especially in the category of the soloists we find a lot of cognitive approaches to musical interpretation and analysis. This is not surprising as the core business of soloists is interpretation and redesigning. Marie Françoise and Yonty both graduated in psychology and use this knowledge to transform it into understanding about music. For Marie Françoise the research she had carried out into 'imitation in education' taught her to structure her teaching, develop a capacity for concentration and gave her insights into the development of sight-reading (lb: 99). Yonty is not only a holistic teacher but also a holistic learner; he uses his psychology study for his learning about the performance of music; in addition he is especially interested in the question of human expression and how this relates to the communication with an audience. The keyword for him is 'awareness' (lb: 118).

Source studies into scores are performed by many of the musicians in order to learn about compositional processes, instrumentation and the chain of thought of the composer. Henk for example does extensive research:

I can go very far back in that, I will even look at a composer like Sweelinck for example; how did he do this, how did he solve that, how does he create ideas in sound? And then you have to keep in your mind many things that are of influence, like the instrument it was written for, with another tuning system for example (…) Some composers do what they do very consciously, others very intuitively. I study scores from totally different stylistic periods and I ask myself questions while doing that; I can look at a score of Tchaikovsky and wonder why he puts this little note apart, when the listener cannot hear it. *Still he does that and he must have a reason for that, which I want to fathom* (lb: 395).

Izhar was influenced by significant other Claudio Barone to study historic performance practice of 19th century music. He now carries out research in libraries and looks for unpublished music (lb: 13). His research is practice-based: a means to an end, for his own development and performance. His driving force is the fact that,

Musically and technically I have much more in my mind than what sounds in a concert. That is continuously the case, and it bothers me. This is why (…) I am giving myself the time to create space for that. *I want to reach the level that exists in my head.* I am not yet there; probably I will never get there (lb: 18).

Izhar's metacognitive skills are well developed; he works from clear goals and will always consider what he wants to work at, have a conscious grip on his development, and not feeling that things just 'happen' to him.

Also Yonty and Marie Françoise carry out a lot of historic research. Yonty writes articles on music regularly and considers that as an important addition to performing (lb: 120). There is a lot of curiosity in the two musicians. Marie Françoise studies a score through a "one track mind" (lb: 99), while working by comparison for hours. She feels that:

> The important thing about reading is that *you clean your mind*; you make rules for the essentials (lb: 100).

'Reading' is used here in two senses of the word, referring both to texts and to scores. Musicians' grammar uses the word 'reading' mostly in the context of reading a score (like the word 'writing' is used for composing). It is interesting to hear Marie Françoise use the word 'clean' in this context. We come across the word in her biography and that of Horst (and Yuri, see 6.4.2), and Marie Françoise and Horst both use it in a positive and negative connotation; the positive referring to a cognitive action and the negative to 'sound'. Marie Françoise's 'cleaning your mind' in this quote can be compared with Horst's 'cleaning your ears', being the subject 'Ear cleaning' which he teaches. In both cases it is about a cognitive action. Elsewhere Marie Françoise uses the word 'clean' in relationship to sound, when she complains that 'piano playing in France' needs to be "clean at all costs" (lb: 102), as if there would be one existing sound ideal to focus on, excluding any individual artistic approaches. Horst suffered from the fact that his flute playing during his time in Kassel also needed to be 'clean'; although that was not at all the sound he was looking for (lb: 415; see also 6.4.2).

Source studies as underpinning musical interpretation in the orchestra took place when Jacob learned a tremendous amount from the conductor Nikolaus Harnoncourt. Harnoncourt was very influential for the Royal Concertgebouw Orchestra throughout the years and can certainly be considered as an important significant artistic other for Jacob, opening his eyes:

> He made all of us think about our playing. *He pulls the blanket off music*: what did the composer think? In what world was he living? Harnoncourt is a master in that. I played horn concertos with him and I went to him to talk it through with him, and I discovered that he knew much more about the French horn than I did. He knew everything about the performance practice of those days. I learned from him and *absorbed the knowledge* (lb: 367).

This metaphor of 'pulling the blankets off music' gives a strong image of musicians' practice-based research into historic sources.

Finally, an impressive concept of cognitive artistic approach is shown by the young conductor Willy when explaining how she prepares a conducting session by studying the score:

First I study the score, the melodic lines, and the chords. I can do that behind the piano, but *also through inner hearing*, sitting behind my desk. The first thing I do is determine the structure. I think it was Tijmen who used to make the comparison with a helicopter in the air: first you try to get an overview of the whole piece and then you fly lower and lower, so that you perceive the details. I read the preface of the score, I read about the music and about the composer. I determine the meaning of the title. Then I go through the score, looking for particular forms, the different tempi, returning fragments and those kinds of things. Then I might look at the instrument groups, who plays something important where, and which instruments are combined and how. Then I look at the chords: which role does a certain instrument have in that particular chord, how does this relate to intonation? Where are the tension and the relaxation in the music? That is the way I prepare myself. *On principle I don't leave anything to chance*. I think that as a conductor you should know the score very well beforehand. I already have the artistic view in my mind when I go to the orchestra. But of course I can adjust it when I hear it in reality, but it won't be very much adjusted, I think (lb: 133).

It is interesting to detect the different layers of experiential and cognitive learning in Willy's narrative. The first thing she mentions is the fact that she uses her ears, be it at the piano or by 'inner hearing'. In fact the process of cognitive analysis and the determination of an artistic concept is a parallel process; while reading the score she looks closely at the structure but hears the music at the same time in her head, through which immediately an idea for a 'thread or factor' (Michel) emerges. Her teacher has given her a strong image for approaching the structure through the metaphor of a helicopter flying lower and lower in order to perceive the details. Willy goes in increasing detail through the score, making artistic choices, based in the end *on her own taste*, which like Michel and Yuri's conceptual thinking, as described in 6.2.1.1, might be compared to Hargreaves' (1996) *symbolic level* (see also 4.2.1.1 on generic skills and metacognition). She also considers the prescriptions of the composer which she is able to translate in an adequate cognitive way (Hargreaves' *systematic level*). Everything is happening through a combination of knowledge and artistic skill. Willy does not leave anything to chance, being aware of the social skills which are necessary to lead an orchestra successfully, which require that the conductor is confident, knowledgeable and artistically convincing.

Like in the case of Rian's cognitive and experiential approach described above, Renshaw's (2006) key criteria to delineate experientially based learning activities can be applied to these examples, which include that critical reflection is at the core and that the learning involves the whole person, recognizing the integral relationships between perceptions, awareness, sensibilities, values and cognitive forms of understanding (p. 11).

6.3.2.5 Metacognitive learning

Willy's 'inner hearing' is found in a lot of other biographies, used as an important metacognitive skill. Jiri's learning for example is always a combination of practising,

listening and reading, but also there is a lot of learning in an implicit way. By 'listening' he always means live, not CDs. He learns a lot through reading biographies, "how talents like Jacqueline Dupré, Mozart and others worked" (lb: 408).

Reading about working styles of other musicians is also much encountered in the biographies. Jiri realises that his learning style changed over the years, when both intuiting less and discovering the importance of inner imagination:

> I used to repeat passages over and over until I mastered them. Later, my order changed: I would first study the score, listen to good soloists and think about good musicianship. *Good musicians do not follow a prescribed path, for example with fingerings: they allow themselves to be guided by their inner imaginative skills.* That is why I practise solfège (ear training, RS) every day. First you must hear from within how it will sound. Then you start thinking about fingerings (…lb: 407).

A lot of this metacognition and metacognitive skills can be found in the learning biographies (see also Hallam 2001 and Jørgensen 2004). They are often connected to a strong ability of critical reflection of the musicians, as we see in Jiri's example.

Rian shows an interesting case of metacognition where he reflects upon his artistic learning while creating a new conception of some works to be performed during a Chopin recital:

> There was for example this piece which I have been playing for years, 'Variations on a theme of Don Giovanni'. I have never felt comfortable with the theme. It is of course from an opera, and you can interpret it manifold. I always felt that the context of the piece forced me into a straitjacket. So I decided to let go of the context for a moment and *wonder what the theme is telling me*. I actually wanted to perform the theme much more lightly, more playful and *secco*, without any pedal. I experimented with it, thinking of the characters of Don Giovanni and Zerlina. I subsequently played the theme in a totally new manner, not fitting in the interpretation of the piece which I had until now perceived. It meant that I had to change the eight introductory pages as well, because they had to lead to the concept of the theme as I had developed it now. So I had to shift, and I did that. In the afternoon I played it for Marion. She heard a totally different vision. Those kinds of things are very precious to me (…) Also Chopin's Barcarolle I already play for twenty years. A short while ago I heard a recording of Cherkassky. He played the piece much slower than I use to do, it inspired me. I now have a Barcarolle which is considerably slower and of much more intensity. *That is a concept that fits to my age and my level of musical maturity*. Often you notice that you still carry a concept of ten or fifteen years ago with you, but *meanwhile you have become another person*. It is wonderful to be able to change that and *finding out well known pieces again* (lb: 88).

We see different kinds of learning in this narrative. There is a lot of metacognition to be found in Rian's dealing with the Don Giovanni theme, and transformative learning took place when he listened to Cherkassky's example. This is not copying after purposeful listening (Green 2002) because Rian transforms his view on the composition with Cherkassky as a change agent (Sloboda 2005), while reflecting

critically, that after 15 years, "meanwhile you have become another person". In this sense we can even speak about *transitional* artistic learning.

Henk's artistic learning developed and transformed from his own arranging and composing. It made him want to go again more deeply into music theory and playing the piano.

> When I look now at a piano composition through all my own arranging and composing I look at it with different eyes. I have another view on using the notes; sometimes when I look at a composition I can grasp immediately why it is written in such a way. *In the past I would just absorb it, now I consider it critically and ask myself what I will do with it.* (lb: 396).

Both examples of Rian and Henk illustrate Schön's (1983; 1987) notion of a reflective practitioner.

Finally, a few words can be said about mental skills and motor skills. Three of the soloists have extended mental skills which enable them to learn in a very focused way. Yuri has in addition to a good aural memory also a strong visual memory, which helped him a lot while mastering harmony:

> (…) I used to *envisage a piano keyboard* in my mind in order to keep a grip on harmony; I worked very analytically and my memory is very visual (lb: 51).

Michel and Yonty are both very skilled in mental practice, thus connecting their performing with teaching (see also Connoly and Williamon 2004; McPherson and Schubert 2004 and 4.2.2.3 on teaching skills). Michel discovered his ability for this at a time when he was extremely busy performing and teaching. Sometimes he had to teach pieces he had never performed himself and discovered that after having taught them, he could play them:

> I was even teaching pieces I hadn't played before. I had to learn. Bizarrely, I can play, not the whole repertoire naturally, but quite a lot of pieces. I had to learn many pieces and *if I had not played them before, teaching made me able to play them* (lb: 67).

Yonty has the same experience; he states that when he is teaching he is practising as well (lb: 122). He "photo reads" scores a few times a day, especially when he does not have much time for practising or not a piano at hand (lb: 122). Photo reading seems the totally opposite of how he started to play music, namely in an aural way, however both skills are open psychomotor skills (Thompson and Lehmann 2004).

Insights of musicians into their own motor learning were often gained after they overcame profession-related health problems. Rian and Jiri for example know exactly how dangerous it is to rely solely on motor skills. The first Tchaikovsky piano concerto was the only work Rian could play during the period of his focal dystonia. After he conquered his disease he discovered the dangers when playing the same concert again:

If I do not think, my fingers will know it for me; if I start to think I am lost, because then I don't know anymore (lb: 88).

How musicians learn

Summarising we can observe that informal learning is a very important mode of learning in music, no matter whether it is in childhood or later in life, including the period in the conservatoire. Informal learning is fundamental to the holistic and transformative learning process in which formal learning also plays a significant role in the course of the development of the musician.

Participatory learning in a community of practice is the bedrock of all this learning, starting in childhood. We saw that collaborative music-making, singing together and playing together in, for example, a wind band, ensemble or orchestra is of great significance to children and adolescents, as well as improvising. Participatory learning, guided by a teacher who has an encouraging and enabling role as a mentor in the master-apprentice scheme of the community of practice can lead to strong intrinsic motivation. In addition peer learning, taking place in a setting of trust among friends is a second important aspect of musicians' informal learning. Musicians learn in a reflexive way, by playing together, but also by listening, observing and conversing.

Strong informal learning processes can be observed within formal settings, sometimes within non-formal contexts. Learning which takes shape in this way strengthens the musicians' sense of ownership of their learning as well as their sense of belonging. Opportunities for experiential learning in formal settings, especially in the conservatoire, were often created through educational interventions by the musicians themselves.

Musicians' artistic learning, fleshed out during the intensive period in the conservatoire and continuing after that, also happens in a highly informal way, though, especially in the case of classical musicians, underpinned by formal, knowledge-based learning. Significant others often play an important role in musicians' artistic learning and it can be seen that this learning is highly transformative. Experiential and cognitive learning play a distinctive role within this context.

6.4 Learning environment and culture

6.4.1 Pre-conservatoire education

Music education in school

Although one might have different hopes, it cannot be said that in general music education in primary school, if existent at all, resulted in a solid basis for motivation being established for the musicians portrayed in the biographies. Only a handful of musicians have clearly joyful memories of music in primary school (5 out of 32).

Another five are downright negative. Whenever there was singing in the classroom everybody responded enthusiastically. In most cases however, whether there was music in the classroom was solely dependent on the interest of the teacher. This goes for all generations.

Musicians who had happy times in primary school and whose motivation increased through the music education in school were *Berdien, Nander* (once he had changed schools), *Sean, Anneke* and *Yuri* (lb: 264; 225; 294; 213; 45; table 5.1; portfolio I; II; teachers IV; soloists II). By far the most important happening was singing together. Some of the musicians had a professional music teacher in primary school and that led to much appreciated and motivating activities next to classroom singing, like musicals, theatre and dance. Most of the experiences, however, were hopeless and demotivating. A number of musicians cannot even remember whether there was any music at all in primary or secondary school.

Music in secondary school was also hardly noteworthy; this goes, again, for all generations. A number of musicians had motivation problems during their period at secondary school, and making music outside school was perceived as a 'saviour' (Anneke, *Horst*; lb: 216; 413; table 5.1; portfolio IV). Where some music education was given in secondary school, the majority of the musicians felt quite uninspired.

Good experiences exist as well, although, as said earlier, they form a minority. *Gijs* (table 5.1; teachers I) was encouraged and got motivated for music through talent scouting activities in his school and Nander continued to have good music experiences at the anthroposophy-based secondary school (lb: 137; 227). Also *Floor vZ.* (table 5.1; portfolio IV) had positive experiences in secondary school where the pupils improvised and performed a lot of contemporary music with the music teacher (lb: 428). *Dena* (table 5.1; portfolio II) was supported by music teachers in high school when she tried to reach her goal, which was entering a music college (lb: 280*). Jacob* (table 5.1; portfolio III) had the same experiences; his school was very supportive in enabling his development as a future professional musician (lb: 362).

Music education preceding the period in the conservatoire

Quite a difference in generation shows when we observe how in general music education took place during childhood and how the formal preparation for the studies in the conservatoire took place. A number of musicians had to take the 'inevitable' piano or organ lessons because the instrument was in the house. This goes especially for musicians in the third and fourth age category (e.g. Anneke, *Floor P.*; table 5.1; teachers III). *Henk* (table 5.1; portfolio IV) started on the organ, and as we saw *Jelle* (table 5.1; teachers III) had organ lessons starting at the age of 7, playing psalms. Of course there were also musicians who were devoted to the piano from the very beginning (*Dicky*, Dena, *Yonty*; table 5.1; teachers IV; soloists IV).

In the youngest generation all musicians were prepared for the conservatoire through formal lessons. In the second age category this happened to nearly

everyone, except *Anton* and *Joris* (table 5.1; soloists II; portfolio II). Anton learned to play the guitar in an informal way and Joris had classical lessons throughout childhood. Both musicians only decided for the music profession after they had initially started another study. In the third category it was only Floor P. who did not have a preparation for conservatoire studies. In the oldest generation we can observe really different pathways. Except for the two teachers and one soloist, nobody was formally prepared. All musicians in the portfolio group of the fourth age category started late and took different pathways, mostly in an informal way.

Except for Anton, all jazz musicians started with classical tuition and only at a later age changed to jazz. This could happen because of a change of interest, but as often it was due to the fact that there were no teachers around who could help the musicians with their drive to improvise (e.g. *Oene* and *Corrie*; table 5.1; portfolio I; III).

A number of musicians started to play their instruments at a relatively 'high' age. Anneke was 13 when she started to play the violin; *Jiri* (table 5.1; portfolio IV) and Dicky were respectively 15 and 12 when they had their first cello lessons. In Dicky's case this was because of the fact that she was extremely small built and thus her hands were too small. Anneke had, as we have seen, unwilling parents and in the case of Jiri the late start was a combination of a late stirring of interest and the fact that space emerged through the divorce of the parents (the father had not been supportive of a musical career of his son). Anneke and Jiri have perceived it throughout their lives as a handicap that they had started so late; as we saw, in Jiri's case it led to severe physical problems which emerged from having to force too much.

Instruments like piano and string instruments need to be taught from an early age in order to foster good development, which takes for professional performers in total at least 10.000 hours of practice until the age of 21 (Ericsson *et al.* 1993; Chaffin and Lemieux 2004; see also 4.2.1.3 on musical ability). However in the first place the choice of teacher is critical, as for a young child a teacher needs to be both a good professional and someone who relates well to the children (Sloboda and Davidson 1996; see also 4.2.1.3). In addition, it is important to have space for informal practice, like improvisation, along with a lot of formal practice (ibid). Sloboda and Davidson (1996) call this 'messing about', which should be legitimised, especially by parents.

In the learning biographies we encounter a number of examples which make us think of such observations. Anneke was only permitted to play the violin at the age of 13, because her mother felt that she should not be allowed to do this as long as she did not play the piano 'properly' (lb: 213). Also *Mist*'s (table 5.1; portfolio III) adventures with her short period of violin lessons at the age of six are telling:

> I went to those violin lessons a few times without practising, and I was scolded by the teacher. So I told my parents that I did not want to play the violin anymore. Actually I had no idea why I was scolded. *I was playing the thing*, but not practising it (lb: 374).

Sanne (table 5.1; teachers II) was criticised constantly by her violin teacher; she would never have the right posture, or hold the bow as it should be, in short, whenever touching the violin she felt a failure (lb: 148). Nander, finally, had his first cello lesson and was excited by the view of his beautiful instrument. However he was told after his first lesson that he was not allowed to touch the instrument for the time being; the only thing the young boy had to 'practise' was how to hold the bow. Not surprisingly the child enthusiastically picked up the cello as soon as he was home and started to play; "I did not care what it sounded like!" In general the teachers were supportive for the young musicians (lb: 225).

Two teachers stand out as living examples that were able to stir the intrinsic motivation of the young musicians they taught. One is the violin teacher Paulien Zondag, who taught both Anneke and later Berdien. By both musicians Ms. Zondag is described as a teacher who was encouraging and kind and who organised a lot of opportunities for the young children to play together; all ingredients which are basic for a sound and motivated development. Anneke was lucky to have this teacher, once she was finally granted her violin lessons.

Michel's (table 5.1; soloists III) first teacher, Marie Thérèse Raabe, is the other outstanding example. Michel experienced her as "extremely dedicated to the teaching of children" (lb: 60). Ms. Raabe also would organise sessions where the young children played together and she even adapted famous classical music for them into easy transcriptions. For Michel it was of the utmost importance that he "discovered music" through these lessons (lb: 65).

*Izhar'*s (table 5.1; soloists I) description of his teacher Ton Terra (lb: 6) is the model example of Sloboda and Davidson's (1996) definition of the ideal teacher for a young adolescent (see also 4.2.1.3 on musical ability). Izhar feels that his teacher provided him with a good basis and made him enthusiastic, encouraging him to experience music as something beautiful. According to Izhar this teacher prepared him to become a critical and independent 'lesson taker'. He describes his teacher as someone who could let go, granting him space to have lessons with other musicians, gaining other ideas and experiences (lb: 12). Being able to let go is also important in another sense; letting go of one's pupil once the time has come is an important condition of successful teaching, as we also see in the narratives of Jiri and Anneke (lb: 220; 409).

Not all musicians had such ideal teachers as the three described above. As a small child Dena was hit with a ruler by one or her teachers, but fortunately her mother was watchful enough to prevent her dropping out by finding Dena another teacher well in time (lb: 276). *Marie Françoise* (table 5.1; soloists IV) had still another pathway. She entered the Marguerite Long School in Paris, which can be considered as formal pre-conservatoire education. She describes it as a big industry which was mainly devised 'to fit people with money' (lb: 93). Hearing her account it becomes clear that she is a real survivor.

(The teachers) were power women, frustrated women, being at the limit of sadism. As a child I was a very natural player; I could move my fingers without thinking. But *they would inoculate me with a sense of guilt*. Whenever you did something well, they would change the fingering. I still have scores with three layers of fingerings, so they could be sure you would not get it right. Teaching in the forties and fifties was terrible*; it was like a sort of punishment*. I don't hold it against my parents, they tried to do their best, but when your child is gifted and you have money, the child becomes an object of consummation. And that is why I had so many private lessons, *my teachers keeping me at that point where I could sink or swim* (lb: 93).

Jacob's teacher was very influential for him. Jacob's observation "at the right moments there was a click" (lb: 362) is telling (see also Davidson and King 2004). The teacher was supportive, helped Jacob's parents finding funds for his tuition, was strict but had quite unorthodox methods as well:

It is not a coincidence that he was my teacher for thirteen years. He had a kind of passion in his teaching which inspired me. Of course over the thirteen years there were enough ups and downs as well. But at the right moments there was a click. When I was young he would play things for me, I loved that. At a later age I found out that he was actually a better pedagogue than performer. But that did not interest me so much, because when he sang during the lessons it was so beautiful, with the right phrasing and vibrato. He was extremely influential for me, I think also that he understood the problems one could encounter so well, because he had also experienced them. He taught me so well that I can now also explain things well to my students.

He was very disciplined, coming from the culture of an eastern European country. Every Wednesday I had to be at his house at 1.30 p.m. and then he would work with me till 5 p.m. He would never skip teaching. If he had the flu he would teach me in his pyjamas. He came to talk to my parents (…) He organised funds that could support me because it was impossible for my parents to pay for my lessons. He invested so much in me (…) I worked very hard and he made me. I remember when I was still quite young I once had a lesson where he found out that I had not practised a transposition of a certain study. He walked into the canteen and made sure the students could hear the dressing-down he gave me, asking me if I realised that I cost my parents a lot of money. So next time I would know better. He would then invite the students from the canteen into the classroom, ask me to play and praise me to heaven (lb: 362/3).

Parental support in music education

In general the parental support is substantial in all biographies. In some cases parents had no idea about the profession their child was moving into, like for instance in the case of *Henk* (lb: 389; table 5.1; portfolio IV). We also saw that parents sometimes were concerned for the (financial) future of their children. This happened in all generations and is thus not something only found in the live stories of the older musicians.

Seven musicians had parents who were professional musicians (Yuri, Michel, *David,* Berdien, *Marc-Olivier*, Mist, Floor vZ.; table 5.1; portfolio I; III). As opposed to

findings that actually this might be a disadvantage for musicians, as a professional musician-parent might be too demanding and thus endanger the motivation of the child (Sloboda and Davidson 1996; see also 4.2.1.3 on musical ability), it shows from the learning biographies that for all musicians it was a downright advantage when parents were professional musicians, especially in terms of networks and opportunities. The support of parents being professional musicians was in all cases felt as highly relevant.

Parents often played an important role in motivating their children (e.g. Yuri, *Rian* (table 5.1; soloists III), Michel, Dicky, Marc-Olivier, Nander). A strong example of a significant motivational educational intervention coming from the parents which is worth fleshing out is what happened to Rian. When as a small boy he started to play the piano it was immediately clear that he was gifted. However after a few years Rian got demotivated, due to a teacher who was not able to inspire and motivate him. His parents then made a deal with the boy that he would continue piano lessons, but only having to practise for ten minutes a day (lb: 78). When Rian was a bit older he got organ lessons which were for two reasons important; in the first place because he got an inspiring organ teacher and second because he had the lessons together with his father.

> On an early Saturday morning in this totally quiet city sitting behind the organ in an immense church, pulling the instrument open and you feeling like a king! For an adolescent boy it was incredibly stimulating and rich. This richness of the organ, every register having another colour, all of that stimulated me enormously in a period that I had a hard time choosing for music (lb: 79).

His new teacher knew how to stimulate him and after a while Rian started to yearn for the piano again, as long as he could have his lessons with this very same teacher. After two years he was back on track. His father's role had become redundant by then but not after it had been fundamental in a critical stage of Rian's development.

None of the musicians were pushed into the profession by their parents; on the contrary, we saw that some parents were a bit hesitant about the perspectives for their children's career.

6.4.2 Teaching and learning in the conservatoire

When addressing teaching and learning in the conservatoire, including the culture and lifelong learning attitudes, it goes without saying that for music students during their studies at the conservatoire teachers are pivotal persons. Especially in the one-to-one teaching marvellous things could happen, where teachers related to their students in a relevant way, helping them to make their choices, were able to let go, shared their expertise generously while being honest and realistic. Teachers often served as role models, as co-learners and coaches, which led to a lot of

empowerment and confidence of the students. But sadly the reverse also happened: power games were played, interference in students' personal life and even abuse took place more than once. Musicians also regularly experienced that not every good musician is also a good teacher (e.g. Yuri, Sanne, Michel).

The culture of a conservatoire and the learning environment is without doubt of great importance for musicians' development. Often (but not always) we see an interconnection of a supportive learning culture and supportive teachers and vice versa, a culture of fear and failure in a conservatoire together with teachers adopting a wrong kind of power. Students who had a hard time coping in the conservatoire more than once went unnoticed (e.g. Sanne, *Manon*; table 5.1; portfolio II). Notwithstanding this, the majority of the musicians look back with positive feelings to their period in the conservatoire, and they are mild in their judgements.

It is important to keep in mind when reading musicians' biographies that the stories are indeed their personal narratives. All persons have their own story. This is shown clearly by the fact that often different experiences were felt by different musicians about the same institutions and even the same teachers. Examples are *Tineke* and Yuri (table 5.1; soloists I; see also Gaunt 2005 and 4.4.3 on teachers and students).

In general the younger age category of musicians is more positive about their training in the conservatoire, the learning environment and the teachers than the older generations. Even if musicians felt they did not learn (so much) in the conservatoire, they often learned a lot in an informal way, by taking their own initiatives (e.g. Anton, Yuri). Assessment that took place was perceived by the majority of the musicians as unchallenging or irrelevant (e.g. Marie Françoise, Sanne, Corrie, Sean). Sometimes methods of assessment were perceived as downright damaging (Manon).

The musicians who are very enthusiastic about their training in the conservatoire and look back with satisfaction are without exception those who were granted space by the institution and had the opportunity to learn informally and experientially during their studies (e.g. Oene, Sean).

Teachers and mentors

Manon entered the conservatoire with a lot of enthusiasm and confidence. She had always taken it for granted that she would study the flute, but a year before it had been discovered that she had a beautiful voice. Quite soon Manon felt that singing was what she wanted. In the conservatoire she landed into a disastrous learning environment and within a year she had lost all her confidence, as can be seen from her narrative:

(…) my teacher turned out to be the *ultimate voice freak*. He was such a difficult man. Basically he wanted the best for his students, but he was only concerned with the voice.

I came in fresh; I had the main role in the musical *Eliza Doolittle*, just before going to the conservatoire. That was a big success. I had two more performances to go, but he immediately forbade it, stating it was bad for my voice and telling me to cancel it. He was very negative. He told me to thank God on my bare knees that I had him as a teacher and not one of his colleagues. He really gossiped. He disapproved of his colleagues, and as a student you became the victim of that. At the same time his personality was unassailable. Actually I found his character distorted. Nobody ever tackled him about the damage he caused. I know colleagues who have had lifelong damage through his behaviour towards them. *He already shook his head when you only took a first breath before you started singing*. It was not constructive at all (…) I am a perfectionist, he was that as well. So soon I thought, 'you see, I can't do it'. He kept saying to me that there was so much to learn, each lesson again: 'you know nothing, you have a voice, but you have everything to learn'. It made me totally insecure and I lost my confidence. He got to know my parents and immediately started commenting on them to me. Like when I did not feel calm, telling me that I was just like my mother, 'she is so neurotic, it does not surprise me that you are so restless'. He was an anti-pedagogue, a real anti-pedagogue. At a certain moment it became very suffocating. Not just for me, actually for all female students. He could not cope with women students. *It felt like he was determined to break us*. With male students things went a bit better, maybe it had to do with his homosexuality. In the second year of studies my level was good enough, being basically a really natural singer, but I had lost all my confidence. And I had entered the school as a *diva*! I nevertheless stayed for five years with him, because I still thought that he was the only person who could teach me for the profession. He brainwashed us, telling us that we would all end up as bad singers unless we prevented ourselves taking lessons from one of his colleagues (lb: 309).

Manon's story is telling and unfortunately there are many more of these experiences in conservatoires. What happened to Manon is described by Marie Françoise in her narrative as "taking power over someone" (lb: 101). Basically Manon's teacher was under the impression that it was his job to build up the identity of his student after first breaking down her existing one. Shaking his head, *after she only took a breath* before even having the chance to sing a single note is a kind of behaviour which can be experienced as intimidating. Of course the teacher may have seen that the breathing did not take place in the physically correct way as it should for a singer, but in terms of motivating his student this seems not a very wise educational intervention. Moreover, in the period where building up a relationship with his young student based on trust should have been at the core, the teacher started by immediately forbidding her to finish the last two performances of the musical where she sang a lead role in, thus denying her own professional identity as well as the possibility to learn informally. Upon this banning order the period of 'water-and-bread' followed (compare Corrie, who had to go through the same; lb. 334), where 'everything' was forbidden as long as the technique was not developed in the way the teacher wanted it to be. This story is an example of a culture of failure and fear. Understandably the examinations were dreadful for Manon, as she was left without any confidence.

The worst thing was that I considered it a normal situation. I could not compare it with other schools (…) The jury just said that I was doing well: 'go on girl'. *Nobody having a clue how bad I felt* (lb: 310).

She missed personal help, and thought it was a normal situation, not in the least because she saw many other students struggling with the same problems. It still angers her.

People like my teacher, they have such big egos, they are inviolable (…) I always kept my poker face, people did not notice that. They thought it was okay with me, except at a certain point when they heard me sing. *You can't hide your unhappiness while you are singing* (lb: 313).

In such a situation a student can be kept hostage; the teacher can always take 'revenge' on the student when being member of a jury during the yearly examinations. Assessment thus becomes a much dreaded event. After graduation Manon left school, because she did not know how to cope with telling her teacher that she did not want to remain with him while studying for her master's degree. In the year after graduation she made contact with another teacher who helped her out. This (female) teacher was honest and skilled, and as a person the opposite of Manon's former teacher. Manon describes her as a pedagogue who worked intuitively in a very coaching and student-centred way. However, it took Manon many years to regain a bit of confidence. She had now experienced two kinds of teachers, a 'good' and a 'bad' one, and from the moment she met her second teacher she started to divide all teachers she would encounter into those two types (lb: 311).

We often see that teachers were sometimes perceived as kind of substitute parents, with all its possible dangers. More than once musicians refer to it (e.g. Anneke and Horst; lb: 214; 419). Once being a teacher herself Manon had to let go of the idea that the relationship with the principal study teacher and the content of the principal study lesson is the pivotal happening in the life of the student.

I am doing my utmost to be a coach. I used to be more impatient and impulsive in the past, but I have learned to let go, because that is much better (…) I have noticed that it is much better for the student if I don't crawl under her skin or show my vexation if something does not work out. Maybe I can better let go as I become older, and realise that it is very well possible that a student does marvellous things outside the school, which do not especially show during the lessons. I have begun to realise that the principal study lesson is not the ultimate moment and that it is very relative. I really had to learn that, which surprises me in itself when you consider my own history at the conservatoire (lb: 317).

When taking her history into account it is not really surprising that Manon finds it hard to take on a role as a coach. She had never had a living example of that and was only later in her life empowered, when she met encouraging teachers who actually believed strongly in her skills and competences.

The culture in institutions can sadly contribute to the kind of behaviour Manon encountered with her first teacher; in her conservatoire nobody intervened. A similar culture was experienced by Michel in the Paris Conservatoire, notwithstanding he was altogether satisfied with his education, first and foremost because there were "extremely interesting teachers and musicians" (lb: 63). Nevertheless when looking back, Michel realises that,

(…) it was a completely reactionary system though, which it still is to some point. We called our teachers *maître*, for example. It wasn't *that* which was reactionary, but it was the idea that you did things in order to fit into the structure of the conservatoire, whereas in fact the structure of the conservatoire should be there for you. And you had to serve the name of the conservatoire, when in fact the conservatoire would be nothing without its musicians. There was no adaptation to the students who were there. You had to adapt to the system. And that is upside down somehow, it didn't really work (lb: 63).

This culture showed in the teaching methods of the Paris Conservatoire. Michel had lessons with two different teachers. He regards them both as great artists, but clearly the teachers were no role models for Michel, like Manon he finds that "their egos were too big" (lb: 66). Michel found the first teacher a bit sectarian and narrow-minded:

You were not allowed to do anything on your own initiative. You had to do *his* thing, with *his* voice, *his* way and so on. I suppose I think of it as reactionary. His stuff had to be *the* stuff (lb: 65).

Musically speaking Michel found both teachers very inspirational. But:

To be honest, I didn't feel they were really good teachers, either of them. I felt they were not open enough, not interested enough in their students' ideas (…However) I have never been sorry I did it the way I did it. For me the lessons were very motivating. But I think that for some students they were less constructive (lb: 66).

Technically Michel did not get any tuition; he had to sort everything out himself. When he left for Yale University to study for his master's, not much of his confidence was left. However Yale was different. The atmosphere was more open as was the relationship with the teachers. It was a relief for Michel to experience less competition, "not having to be diplomatic all the time" (lb: 65). This open and supportive atmosphere was mirrored in Michel's teacher at Yale, who turned out to be the living example of how a teacher can be enabling, create trust and confidence while empowering his students:

I remember the first lesson I had with Parisot (…) And he said, 'Would you like to play something?' I (then) played the Schumann concerto, and then he said, 'So why do you want to come here?' I remember I said, 'You didn't hear?' And he said, 'Yes I heard'. And I said, 'I don't know how to play the cello'. And he said, 'My God, I don't believe it'. I didn't play so

badly, but I wasn't happy with it. I was very negative. I had to work on confidence, especially on stage. Parisot said, 'I know what I have to do with you; you are a phenomenal cello player'. Then things started changing, and he was part of this. He was such an interesting teacher. For example, if someone would come to him with a wonderful sound, but without any velocity or speed, this girl or guy would come to him and play slowly, asking Parisot to teach them how to play fast. Then he would say, 'You have a phenomenal sound. I never heard a sound like that'. And he would give them only slow and singing pieces for one year, *helping them to recover their self-confidence. Only after that, then he would begin to deal with the shortcomings*. I saw people change rapidly in terms of self-confidence. Psychologically, he was a real master, it was phenomenal. It did me so much good (lb: 66).

Parisot created a strong educational intervention resulting in gaining confidence and it goes without saying that he clearly approached his students in a mentoring way.

While trying to act as mentors, it is of the utmost importance that teachers do not cross tacit boundaries (see also Renshaw 2006 and 4.4.4 on mentoring musicians). Teachers and mentors are not parents, spouses or therapists. Sanne's story illuminates this. She was a talented young jazz singer, who, like Manon, entered the conservatoire at a (too) young age. Initially she had planned to go abroad for one year and after that take up her studies in jazz singing. However, when she took an audition, mainly to find out about her potential, she was accepted in the first year, and persuaded by the school to start immediately:

They told me that it was up to me whether to go abroad or not, but that they could not guarantee that I would be admitted again next year. Looking back *I regret that I let myself be pushed*, because actually I was too shy and immature to start the study; it would have been so much better if I had first taken the year abroad in order to wake up and become more adult (lb: 149).

It is incomprehensible why a talented young singer would not by all means have the possibility to start her studies one year later. Where for young string players and pianists it is quite important to practise intensely in this period of life when motor skills are easily developing, this does not go for singers. Also Manon might have had some advantage if she had been given some more time to develop and mature before entering the first years of studies.

Like Manon's, Sanne's principal study lessons were confrontational, although in a different way. In her first year Sanne had a teacher who was satisfied with everything, which was not at all challenging:

I used to practise a song in the train to Hilversum, go to my lesson, sing the song for her and then she basically said: 'Yeah, fine, great, thanks. Okay, see you next week'. So that made me feel that studying at the conservatoire was a piece of cake. She is a very good singer, but I learned that this does not always mean that you are a good teacher as well (lb: 150).

The year after that, Sanne got another teacher and then things changed significantly:

(My teacher) was very involved with what I did and stimulated me personally. He took me apart a number of times, telling me to do something with my big musicality. He tried to make me cry. *I had the feeling that he tried out this attitude of breaking you down in order to reach you emotionally*. I don't know how I feel about that, except as a teacher you should be very careful with your students. (He) did really good things and he taught me to sing from my emotion. But I was just young and could only think 'they are not going to get me', instead of anything else. This process of 'letting go' emotionally was actually very critical for me, because all the other things I had to learn were, except for the singing technique, really no big deal for me. So actually this was the most important thing I wanted to learn, and which I still couldn't do. My stage fright was of course very much connected to that (lb: 152).

As we saw earlier, Sanne had been bullied and pestered as a child (lb: 148), and she realised that her stage fright was related to this. In her narrative she says, "But I was just young and could only think 'they are not going to get me', instead of anything else", so clearly there was a lot of inner struggle going on. Her teacher might have meant well and have felt motivated because he could tell she was talented, however he played an uncomfortable role by basically crossing the boundaries and turn into a kind of (too directive) psychotherapist. It is thus no surprise that learning to improvise, showing your vulnerability, was far beyond Sanne's courage at this moment (lb: 153; see also 6.2.1.2).

Vulnerability was also at stake in the case of Dicky; she started studying in the conservatoire at even a younger age than Sanne and Manon and from the very beginning she was confronted with abuse. Dicky had been longing enormously to start her studies in music, persuaded her father to release her from secondary school and entered the conservatoire at the age of 16, where she started to study the piano and cello. Both teachers she had behaved disastrous. She loved the playing of her piano teacher, however the spell ended soon:

He seduced me at a certain moment and we then had a love affair, but *that was apparently a woman's fate, being a student of his* (…) He was egocentric, he was a womanizer, I had a relationship with that man, starting when I was 16 years old. Coming from Den Bosch, he scheduled me at the end of the afternoon, as his last student of that day (...) I loved making music. On the other hand I hated having lessons with him especially when we had this love affair as well. That should not happen. In the end he was dismissed because of many of these things. And believe it or not, my cello teacher was as well, for the same kind of things. When my relationship with (my piano teacher) was over and I told (my cello teacher), he offered to comfort me. Terrible. All *his* business even went to court. I refused to be a witness; I did not want to commit perjury for him (lb: 204).

It is not surprising that after graduation Dicky became depressed while suffering heavy migraines. She could not easily talk about her experiences and was helped by a therapist. This had its effect; after four years she finally got rid of her depression

and headaches. Only after graduation Dicky had told her father, who turned out a great support for her, by reacting very understandingly (lb: 205). Still, at the age of 82, Dicky is downright cynical about what happened:

My teachers were of course not what you would call role models. What they have done is incredible isn't it? On the other hand *I suppose it is not something special, I think it happens a lot* (lb: 204).

Abuse was mentioned more than once by female interviewees, and it has not always been written down. Justice for Dicky came finally when at a later age she started taking singing lessons with Annie Hermes, who really constituted a role model for her:

It was perfect, in a *mental*, musical and technical sense. Really everything as it should ideally be. Annie was without any hesitation a role model for me. Anyone who gets lessons like that is extremely blessed (lb: 207).

As Dicky was blessed with her holistic singing teacher, likewise was *Willy* (table 5.1; teachers I). Like Michel in Yale, Willy experienced an outstanding example of a teacher acting as a mentor. Her significant other Durk Krol had already been very influential for her, as we saw in 6.3.1.1; lb: 130/1). In the period of studies in the conservatoire she would be guided by her teacher Tijmen Botma when learning to conduct an orchestra:

He guided me from being a giggly eighteen-year old girl into a mature professional musician. He coached me well during my internships in the orchestras. First, he would leave me in peace, so that I could get accustomed to the orchestra. Then, at some point he would say to me: 'you are doing it this way, do you think there might be another way as well?' He was always so quiet and positive, which is really important, because you do feel vulnerable standing in front of an orchestra consisting of fifty people where the majority is much older than you. Tijmen would record it on video, so that I could have a look again at home, which was very helpful (lb: 131).

Willy's description entails all integrated components of a community of practice (Wenger 1998). Like in other of her narratives (compare for example her description in 6.3.1.1 of starting to play in the wind band) we again practically envisage the peripheral participation; the meaning (learning as experience), practice (learning as doing), community (learning as belonging) and identity (learning as becoming) slowly taking shape. The meaning is already expressed in the very first sentence above where Willy relates about her journey from being a young girl to becoming a professional musician, the master guiding the apprentice. Both the belonging and identity are captured in the very same sentence as well. Powerful transformative learning arises from it, which she recognises through critical reflection.

Learning environment

As we saw in the former paragraph, the culture and learning environments in conservatoires often did not fit the musicians. In Sanne's conservatoire there was a lot of competitiveness and little attention for the well-being of the students, let alone for the development of a personal learning path (lb: 154). Because Sanne was very young and only sang half a year when she was placed in the first year of studies she landed between students who were much more experienced and considerably older. Performing opportunities only occurred once in six months and did not resemble the professional reality at all:

> Fourteen singers would perform, a kind of factory you could say. There were always a few who feigned illness. That was it and then you had to wait for another half year. For the rest you were expected to sort out things for yourself and to organise your own performing opportunities (…) At that time I found it all quite normal, but now I think differently (…) I think I learned a lot from it. I was young, used to a school system and shy. Everything I was told I took for granted. I was not inquisitive or enterprising yet, where I think that once you have those skills you learn much more. *If I had started my studies a few years later I would have had more self-confidence and initiative*. I would have understood better what was important and perhaps have waited on the first row for a masterclass. Now I pushed myself to the background during those kinds of events: 'Let others do it, I am too shy'. And nobody could change this (…) Often teachers would say to me: 'It is good to be on the stage'. 'Yes, indeed', I would say, but it was left there. I found it hard to approach other musicians. It is such a world of everybody looking at each other in a judgemental way, 'this (music student) is good, that one is less good'(…lb: 150/1).

As in the case of a number of other musicians, in the conservatoire Sanne was not well prepared for the profession of teaching. She basically had to learn teaching by experience, only after graduation. Moreover, in the conservatoire the *values* of being a teacher were non-existent:

> (…) there was this feeling in the air about teachers being 'failing performers', so I shared that idea and had the feeling that teaching would not be for me. I now realise that this is a totally wrong attitude (lb: 154).

This was the situation in 1996. Dicky graduated in 1947 and while reading her remarks, nothing much seems to have changed in nearly 50 years:

> I was well taught as a pianist and as a cellist, but I was not taught to teach. *If I would not have dealt with that so well myself, I would not have had a career*. The education at the conservatoire was only aiming at artistic development and *teaching was regarded as a second rate profession*, I often have the feeling that this is still the case. That has to stop (lb: 210).

As we saw earlier, fortunately Anneke, also being from the oldest generation, had other experiences (lb: 216). Sanne observed a lot of entrepreneurship among

students in her conservatoire, but feels that she might have flourished better in a smaller school. She was not the only one who felt uncomfortable, recognising it often in other students:

I saw people shirking and opting out during their study and *nobody cared* (lb: 152).

Students who had a hard time whilst not being *seen* were not only observed by Sanne; it happened a lot and seems fundamental to address. Students enter the conservatoire at a period when, as young adults, they can be vulnerable; fully engaged with issues like self-awareness, motivation and finding their identity. 'Who' and 'why' questions can be at the core. Izhar says:

(…) at first it felt like things started going worse. *It is the phase in your life*, also leaving home and such things. The question arises of 'Who am I actually?' *Part of the study at the conservatoire is about self-awareness*. That is very critical*; I see a lot of people around me going down* musically during their studies at the conservatoire and lose their enthusiasm (lb: 13).

Berdien saw the same during her period of study; a lot of young musicians could not cope:

I saw a lot of people who were talented, but who did not succeed. They were ambitious, did not reach their goal, and got major breakdowns. *I have seen really terrible things* (lb: 269).

It makes us think of Sloboda's (2005) observations about the system of formal education seeming to be set up "to produce a large number of musical 'walking wounded'." (p. 271; see also 4.2.4.2 on values and motivation). Sloboda (1998) found that many people place a high value on their engagement with music, being strongly motivated because of the valued psychological outcomes; and concludes that "yet that is exactly what traditional institutions of music education have tended to inhibit" (p. 453). He fulminates against the idea of 'winners and losers' in music: "the notion that music could be engaged in purely for personal fulfilment, for the building up of community and friendship, for the sheer joy of making beautiful sounds together, is a strange, and almost reprehensible concept in many people's minds (...) The message is projected that if you haven't got talent, you should stop wasting your time messing about with music" (ibid p. 453).

Izhar and Tineke both recognise the vulnerability one can sense as a young musician entering the conservatoire and the profession. Izhar felt safe in a small school in this period of life (lb: 9), and Tineke wanted after starting in a small school to move to a bigger school (lb: 23). Tineke really had to learn to practise and work in a disciplined way. Her tuition had not been of a jazz background and there was a lot to do. She later realised that "I was very absorbed in the discovery of myself, into becoming an adult" (lb: 26) and recognises this as an important phase, in which it

was necessary also to take time and space for such developments in order to become a mature musician.

The formal environment of the conservatoire may have felt as a straightjacket to other musicians; to Tineke it gave anchors to find structure (lb: 27). Her experiences in Manhattan School in New York are interesting; on the one hand she regrets that the demands were so high and numerous that she did not have a chance to play in the city (and learn informally). On the other hand the period at Manhattan School was about ultimate structure and attitude. "You have to work and work; talent is not enough" (lb: 25). So in the end the period in New York was an important and formative event, which empowered her significantly: starting being rejected in Zwolle and five years later being successful in New York. It is not surprising that when Tineke came back to Amsterdam she was not so interested anymore in finishing her master's study there (although she did it) and instead focused on her career (lb: 26).

Where the learning environment gave Tineke structure, Yuri experienced the learning environment in the same conservatoire as very prescriptive:

> The norms and values that are forced upon you by the conservatoire are not the same as those in the outside world. The relationship between the conservatoire and real practice was bad. The conservatoire behaved like the Catholic Church by telling you what was right and what was wrong. I needed to resist that (lb: 51).

Yuri makes us think of Gardner's (1993) observation of "notable creators" who are almost always perfectionist (p. 211) and "rebelled against control" (ibid, p. 367). He nevertheless learned a lot in the period of studies, by finding his own pathway and also because he met teachers who were understanding and helped him (lb: 50). His principal study teacher was his big hero in the first two years, but when Yuri really started to develop his strong ideas about where he would be heading and his teacher disagreed, it turned out that this teacher was totally inflexible and reacted by becoming hostile (lb: 49). Yuri however showed a lot of critical reflection when coping with it:

> Those techniques of attacking, which he was quite good at, taught me how to defend myself. It made me quite aware of *what I am doing and why I am doing it* (lb: 51).

Nevertheless Yuri also gives his teacher credit for a lot of things he learned:

> He had strong ethics about what were the right and wrong chords and why. You can distil a *lifelong soundboard* from that; *it gave me reference points. He kind of cleaned me*, by that I mean that within one single year he removed one after the other every doubtful note from my playing (…) I really owe him for it, because I seldom play 'wrong notes', in the sense of the wrong note in the wrong place (lb: 51).

Here we see the word 'clean' arising again, now used in the sense of using the appropriate harmonic vocabulary within a particular style.

Creating space for informal learning

As observed in 6.3.1.3, a range of fruitful interactions between informal and formal learning which took place can be explored in the learning biographies. It is significant that creating space for informal learning or one's own artistic choices in the conservatoire happened (or not) regardless of times and generations. Neither Horst (born 1947) nor Nander (born 1978), both utterly creative and entrepreneurial, were very fortunate in being granted space in their formal learning environment. Horst relates about his period in Kassel:

> I also studied the flute (…) I had been playing flute, clarinet, saxophone, I had all learned that myself. I was looking for a specific, fuzzy sound, *Jethro Tull*-like. But of course that was not permitted, you had to have this 'golden sound', without any additional noises, which I couldn't do, *but I was not looking for it either!* So you enter a conservatoire, and immediately *they prescribe you exactly what to do and how to do it*. You have to shut up, otherwise it is no good. That was not what I wanted (lb: 415).

Horst's narrative makes us think of Jelle, who also was looking for another expression and sound.

> I had to do things that *the establishment* demanded. At least for five years (during studies in the conservatoire, RS) you have to obey that. Actually I was not very successful in that, I am too straight-lined and arrogant for that. With 'establishment' I mean that I was told things like (…) 'vibrato has to be performed like this', 'your embouchure should…' or 'baroque music should be performed like this'. So if you were used to wearing jeans so to speak, you suddenly had to wear a dinner jacket. You had to do your tricks in the way classical music had to be performed in those days. To my mind I could not comply with it and that drove me crazy (lb: 180).

Both Horst and Jelle were looking to be part of a community of practice. Earlier we heard Jelle relating that he wanted to 'belong'. Horst settled mentally after he had been in The Hague for quite a while; and this was, as we saw, once he got the possibility for creating more interaction with other musicians (lb: 416).

In the same conservatoire however, there was no space for a young enthusiastic string quartet that was formed in 1999 by four students, and took upon them the dead serious task of becoming a professional string quartet (lb: 229). This was the Matagni Quartet, in which Nander played the cello. Nander was happy in the conservatoire; especially after a long period of bullying and pestering during childhood he finally found himself between soul mates (lb: 228). Neither the administration of the conservatoire, nor Nander's own teacher was supportive of the young musicians' initiative. No coaching was made available, the string quartet

was not allowed to grasp the opportunity to have lessons from the world famous Amadeus Quartet and Nander's teacher was afraid that his student would not practise enough individually (lb: 229). The teacher's reaction came basically down to a kind of blackmail:

(My teacher) more or less told me that when I threw myself into the ensemble, things would not turn out well for me (lb: 229).

Nander coped nevertheless, looking back he even regards it as having been beneficial that he had to learn to do things on his own and be pro-active (lb: 235), but he feels that the conservatoire should have reacted different to the ambitions of the young quartet, being facilitating and supportive:

Entrepreneurship is much more important than the school and a lot of its students realise. The training at the conservatoire should be twofold, both artistically and also about *how you are going to cope in the outside world. I did not learn anything at all about that* (lb: 231).

David, being a young musician of Nander's generation was given his space in the very conservatoire which Nander left before graduation in order to grow. It had a lot to do with the attitude of David's principal study teacher. He relates:

This broad interest is (my teacher's) life. He had confidence in me and let me do *my thing*. (He) knew a lot and that was very inspiring, it was of great importance for the development of my sound world. Besides, *I could mess about*; everything came back to my own feeling of drive, discipline and enthusiasm (lb: 253).

Oene also got a lot of possibilities in the conservatoire. He played as a jazz violinist in various ensembles and learned both informally and from formal tuition in subjects like counterpoint. Important was, according to Oene, that he was enabled to "getting deep into the 'why' behind things" (see also Mak 2007). More about Oene's learning has been described in 6.3.1.3. His enabling learning environment was completed by a principal study teacher who also acted as a mentor, having a feeling for the psychological side of his student's development and keeping motivating him (lb: 241).

Assessment

Both Nander and Marie Françoise, who differ by more than 40 years of age, agree on the technical and subjective assessment that still exists among juries (see also McPherson and Schubert 2004 and 4.4.2 on context related evaluation and assessment). We saw earlier that Marie Françoise complained, like Horst and Jelle in their own field, that piano playing (in France) has to be "clean at any cost", which has its consequences:

(…) you must teach your student strategically in order not to have him fail in front of a jury (…) You have to teach them those ugly sounds (…) otherwise they will not pass the competition or the exam. My answer to that is that I don't care if somebody misses a round (lb: 102/3).

Nander noticed among his other quartet members that they had great fears of playing a wrong note during a competition resulting into not getting into the second round. He relates,

(…) and *that image of failure emerges out of how a jury deals with it*. I think a jury should in the first place consider someone's possibilities and judge according to what someone has to say musically (lb: 234).

Assessment in the conservatoire could also take place in a very 'at random' way, being incomprehensible for students, as is shown by Floor P.'s experiences. She was an enthusiastic student in the conservatoire's classroom music teacher training programme. While she loved her studies she also had a hard time because she felt shy and unconfident. Also in her case it was not noticed that she had difficulties coping and on top of it her tuition turned out to be far from the daily practice she would encounter after graduation (lb: 195). This showed in the first place from the learning environment she was in and the assessment practice of the course, which had nothing to do with relating to learning contexts:

There was some kind of severe hierarchy. At that time different instrumental teachers taught in both departments (performance and education departments, RS). The required level was of course lower for us. We were not allowed to play in the orchestra. *I took it for granted, my whole life I had been used to adapt*. In addition there was, within the department of classroom music teacher training, a divide between a first degree and a second degree diploma, the first giving the graduate a qualification to teach in all secondary schools and the latter a qualification to teach only in the lower classes of secondary school. In the second year (of studies) the decision was made in what degree you would graduate. That decision was solely dependent on marks. You had to have a minimum of a mark 7 for all subjects in order to do the first degree. *I had a 6 for ear training, so I had to do the second degree*. That was absurd, *nobody took your capacities into regard*, your teaching skills or the age category you would like to work with, or anything. And subsequently they forgot all about it, because *in reality there was no divide at all*. They only judged your examination less severe when you were a 'second degree student'. *So the crazy thing was that I had to keep reminding my teachers myself.* Humiliating things happened like the choir conducting teacher upgrading my final mark to a 9 instead of maintaining a lower mark, once he noticed that he had been mistaken in my degree (lb: 196).

A new conservatoire

The final words in this chapter are for Sean. His amazing learning path throughout the whole range of formal education enclosing many informal opportunities and methods of working has been described in 6.4.1.3. He learned a lot from it, as we

saw, and created vision based on it. If Sean would have the opportunity to shape a new conservatoire he would:

(…) redefine the core business: what to develop, how to be an effective musician. Not just in the technical sense, but in the interpersonal sense and communicative sense. Your role and potential in society. I would have another approach for skills development. That includes a decent understanding of how harmony, rhythm and so on work, but the theoretical subjects would be connected to your own development. It would be more relevant, in order to develop your innate musicianship. Technology (…) is really important for musical training as well. Everything needs to be shaped out of who the student is. *My ideal institution must find out about the student*. You accepted that person in the first place, so it is your responsibility immediately to find out how best to nurture this student. You recognize the potential, so you should not run purely prescriptive courses (lb: 299).

And most important of all:

The real chats with students in conservatoires always happen too late, when students are nearly leaving (lb: 299).

VII Conclusions and Final Reflections

Much has been learnt over the last decade about which learning practices are successful, and how organisations can excel at learning. Improving the overall picture will improve leadership, long-term commitment (…) and a focus on the learner. Fundamentally, improvement will come about through changed attitudes.

John Holden (2008): 'Culture and Learning', p. 9.

7.1 Research questions revisited

Revisiting the research questions and the working hypothesis we can conclude that the analysis of the learning biographies draws out much valuable information. The working hypothesis was described in 5.1.1, reading:

> Research into musicians' learning styles, attitudes and values should lead to the notion that informal learning and related modes of learning, in both formal and non-formal educational settings, should play a more prominent role throughout different stages of learning in music. Firstly, the outcomes of the biographical research, emerging from the analysis of the learning biographies, could result in concepts of legitimate educational intervention that might lead to developing models for adaptive learning environments. Secondly, they could inform recommendations for continuing professional development. Future musicians would then be given the opportunity to acquire a reflective and reflexive attitude in responding to cultural change in society and develop into true 'lifelong learners'.

Relevant evidence can be found in the biographies throughout all age and career categories. Both informal (artistic) learning and artistic, generic and educational leadership are clearly observed, regardless of the fact that most conservatoires did not pay much attention to these issues in the formal education they offered.

The research questions addressed in this study comprised: what knowledge, skills and values are considered necessary to function effectively and creatively as a (contemporary) musician; how do musicians learn and in what domains and: what does the necessary conceptual framework of lifelong learning for musicians entail

and what are the implications for education and learning environments? These questions underpinned a flexible frame of reference for the interviews leading to the learning biographies, and it shows that the three emerging areas in the analysis of the biographies are strongly connected to the questions.

The first question, dealing with knowledge and skills, values and attitudes, leads to the concept of leadership in different settings and contexts, as described in 6.2. The second question, addressing the way musicians learn is described in 6.3, where musicians' learning styles turn out to be mainly informal in various shapes and appearances. It is important to note that these learning styles are relevant for all genres of music. The third question, exploring the learning environments musicians need, led to the emergence of biographical information analysed in 6.4, where the key conclusion is that musicians need first and foremost an open learning culture, with space for the development of their identity as a musician.

Before addressing these three research questions more in-depth further on in this chapter, it is important to turn once more to the subsidiary research questions, as they were described in chapter I and worked out in the chapters II and III. They consisted of: what are the main changes for the European music profession; what are the likely implications for the professional training of musicians and: in what ways do conservatoires respond to these developments? The outcomes from these questions need to be considered in the light of the findings in the analysis of the learning biographies. Some reflections follow below.

7.1.1 Musicians in post-modern society

The individual musicians have clearly moved into post-modernity, where the reciprocal relationship between the global and local as described in chapter II is mirrored in their biographies. This shows more than once from what we found in the area of their personal and professional development, as well as in musicians' artistic development, including their individual choices. Interesting to note is that examples of musicians moving into post-modernity are found in all age categories, as we will see below, and not only in the lifeworlds of younger musicians.

That connections between generations are being broken down in the post-modern world is obvious; while exploring comparisons between age and gender in the analysis it is interesting that there is hardly any difference found between generations in musicians' leadership and learning styles. Boundaries between generations only seem to exist for topics which are related to circumstances that cannot be influenced by individuals: for example, different kinds of provision of formal education or the opportunity to have a teacher who encouraged improvisation or not.

Kohli's (1985) observation that the three phases of life course in western society, being those of 'preparation', 'activity' and 'rest' (retirement) are starting to blur,

where education is more and more permeating all life phases and maturing becomes, in this sense, a lifelong process (ibid, p. 24, see also 4.1.4 on life course and life phases), can be considered endorsed by the fact that all four musicians who had reached the age of retirement at the time of the interview were still in the process of work and learning. *Yonty* (table 5.1; soloists IV), aged 69 at the time of the interview, taught at two music colleges and performed; *Marie Françoise* (table 5.1; soloists IV), of the same age during the interview, taught, performed and organised her academy in Italy, whereas *Jiri* (table 5.1; portfolio IV), also 69, also taught. *Dicky* (table 5.1; teachers IV) was 82 at the time of the interview, and even she was still teaching.

Post-modernity is reflected in the arts; the mobility of musicians is enormous, we only need to remember Marie Françoise's biography, being French and living in France, but being both in terms of mobility, experience and attitude a global individual, or *Joris* (table 5.1; portfolio II), who lives and works both in New York and the Netherlands and has, in this sense, a sort of 'double identity'.

Bauman's (2005) observation of navigating "between the extremes of uncompromising individuality and total belonging" (p.30), both actually unreachable states of play, is relevant for a fair amount of interviewees, and can be seen at the meso and micro level. Strong examples are the biographies of *Yuri* (table 5.1; soloists II) and *Jelle* (table 5.1; teachers III), who are both in different ways struggling with the same issue, acting from a strong sense of individuality and convictions and lacking a feeling of belonging, especially on the institutional level.

The 'disembedding mechanisms' (Giddens 1991; Beck 1992) show themselves in the convictions musicians can hold about their changing role, catching the particular individualised artistic moment as a highlight that is strong in itself, like *David* (table 5.1; portfolio I), for whom "music is a vibe of the moment, a musical expression of and in that particular moment" (lb: 255):

> I like to step on a stage and to start improvising without having prepared anything. I just hope then to bring something as compelling as can be the case with written music. I'm in pursuit of beautiful moments, searching for the moments that strike a right chord for me (lb: 256).

Individualism permeates the whole of David's biography; he relates more than once that he is not a 'group person'; during childhood he chose to play the saxophone, because he wanted to play something unique, which was not played by his parents or sister and during studies at the conservatoire he started to play the clarinet out of love for its repertoire.

The loss of traditional security with respect to practical knowledge and guiding norms, together with the 're-embedding', through a new type of social commitment (Beck 1992; see also 2.1.1 on post-modern life), are also strongly perceived in a

number of biographies. *Oene* (table 5.1; portfolio I) wants to find 'cutting edges' (lb: 247), internalising all kinds of musical genres, including world music. *Sean* (table 5.1; portfolio II) is exemplary in his artistic work within the new social commitment (Beck 1992), which he connects to his individual artistic drive. As we can read, he leads creative participatory workshops in all sorts of social contexts. His main motivation is 'sound', as:

> Where the world is now, things need to be said through music, through sound in the first instance (lb: 302).

Also *Sanne's* (table 5.1; teachers II) move into teaching can be seen as connected to this new social commitment, where she sees her teaching practice as a strong tool for social cohesion and inclusion (lb: 158).

That individuals have become the agents of their own educational pathways and their related life planning and organisation (Giddens 1991; Beck 1992; Alheit and Dausien 2002; Alheit 2005) is corroborated in the biographies. *Dena's* and *Nander's* (table 5.1; portfolio II and I) trajectories are examples of this, where Dena chose to develop herself as a jazz musician outside the regular institutional educational pathway, even leaving college before graduation, and Nander left the conservatoire to pursue his educational pathway in another way, as the institution was not responsive to his choices.

Bourdieu's (1984) and Beck's (1992) observations on 'competitive struggle' within individualised modernity is mirrored in biographies like those of *Tineke* (table 5.1; soloists I), Yuri and David. This struggle is not just about making a life in an utterly competitive artistic environment (Tineke) but also to learn to make a distinction between uncompromising artistic individuality and possibilities for employability (Yuri). David relates about the fact that he had the possibility to enter the Royal Concertgebouw Orchestra as a bass clarinet player, and in the end decided against it, wondering how he will think about that decision in ten years time (lb: 260). This possibility and ability of making choices is mentioned as an important given of post-modernity (Bauman 2005; Van der Kamp 2007), even, as far as Beck (1992) is concerned, turning into *necessities* to choose. David's example is mirroring this very dilemma.

Reflexivity, a quality of mind that is necessary for functioning effectively in an ever-changing world, is much in evidence and raises questions of identity in all biographies. As observed in 6.1, we did not find evidence of any 'standard biography' in terms of musicians' professional choices. This is a fundamental finding with respect to the approach underpinning the research questions. Musicians create their own reflexive biographies, like *Corrie* (table 5.1; portfolio III), who remembers the exact moment of her change of direction, after which she developed into a very innovative artist:

On my 27th birthday I realised all of a sudden that time was passing and that in three years' time I would be thirty years old. I wondered what I was actually doing, why there were never things I was doing to which I considered inviting my family or friends. I just did things that came in my way; I didn't choose the direction myself. I earned my money with music, but not with something I regarded as special, which was actively connected to *me*. I then decided that I wanted to change this in a very concrete way (lb: 336).

Choice relates not only to choices about career, it is also connected to a strong *artistic* individuality, be it in Beck's (1992) 'embedding' sense, like Sean's, or as David phrases it, where individuality seems nearly imperative:

The main thing I learn is that I hear someone make choices (…) The worst thing you can experience in a musician's performance is not hearing him make choices (lb: 256).

We saw that a reaction to individualism consists of restoring the concept of community, where the notion of 'citizenship' is strengthened (Van der Kamp 2007, see also 2.1.1 on post-modern life). This also translates itself at a European political level (see 2.3 on European developments). On an individual level this shows in various learning biographies of musicians of different age categories, where powerful examples are found in those of *Henk* and *Gijs* (table 5.1; portfolio IV and teachers I). Henk relates about his experiences with the brass band of the Salvation Army from which he learned about the broad social roles of brass bands and their relationships to families and roots in the mining communities (lb: 397). Gijs reflects on his experiences with elderly people and his move from listening to the 'technical perfection' of his clarinet playing in the past to feeling "the tenderness of it, the vulnerability of this elderly person doing this"(lb: 144) in the present and this, again, makes us think of Bauman's (2005) navigating "between the extremes of uncompromising individuality and total belonging" (p. 30).

Such reflexivity on the micro level is not often found at the meso level of the institutions in which musicians learned and work. Institutions of (higher) music education in the lifeworlds of the musicians have in general not moved into post-modernity. We found examples of a culture of the reverse, where neither individual choice nor employability stood out in the attitudes and values. Yuri for example rowed against the tide:

In the conservatoire we were told that we were crazy if we wanted to start something for ourselves. If you succeeded you were seen as a commercial dog, or, almost worse, you would belong to the wrong camp of *impro's* (lb: 52).

When reading this narrative, the observation that increasing individual autonomy offers people opportunities to live their own lives but also creates feelings of uncertainty and risk, even leading to crises of identity (Giddens 1991; Beck 1992;

Van der Kamp 2007; see also 2.1) is quite relevant with respect to the plight of 'traditionalists' in conservatoires. Not much room seemed to be given in the institutions to the 'struggle to be unique' (Beck 1992), emerging from the emphasis on individualism within a post-modern context.

Moreover, as Bourdieu (1984) observes, the cognitive structures which social agents implement in their practical knowledge of the social world are embodied social structures, functioning "below the level of consciousness or discourse" (p. 468). One wonders how this impinges on the dominant culture of the conservatoire, where, as we saw, some of the one-to-one teachers locked in their past cannot move into post-modernity (see e.g. the narrative of *Manon*; table 5.1; portfolio II, lb: 309).

The conservatoire, in short, continues to be rooted in the old traditional thinking which effectively cuts it out of the debate on changing perspectives. However, globalisation is crying out for the ability to make new connections and the establishment of the dialogue between the local and the global on a meso level.

In addition, as we saw in 4.1.4, the three-phase life course related to school systems (Kohli 1985) is slowly shifting, where education is more and more cyclically repeated; this being highly relevant to a qualitative view of lifelong learning. Such a vision of a fluid global cyclical world of learning collides with the rigidity and resistances of conservatoires.

Before the 'knowledge osmosis' (Alheit and Dausien 2002; see also 2.1.2 on learning - a shift in paradigm), which creates a permanent exchange between individual production and organised knowledge management in modern society can develop further, the 'dysfunctionality of established educational institutions' needs to be taken into account. "A new understanding of the concept of lifelong learning implies a shift in paradigm for the learning organisation, requiring institutional self-reflexivity and learning processes which need to contain lifewide learning" (ibid, p. 5/6). This creates an enormous challenge for all learners in modern society.

The main changes found in European musical life as described in 2.2 correspond closely to what is encountered in the learning biographies of all age categories, especially in those of musicians holding a portfolio career and in those of the teachers. Some examples include the cultural changes we see emerging from the artistic influence of the multicultural society, reflecting in the compositions of Oene or the transcultural workshops of Sean's practice. The changing cultural policies are felt by all musicians, often perceived as quite negative, but not always. The emergence of 'widening participation' in the UK for instance, is an opportunity for Sean's creative workshops.

Also the changes which are described in the teaching in music schools are highly recognisable in the learning biographies. We recognise the described lack of resources and reduced funding of music schools in the learning biography of Sanne,

who is very concerned for children she teaches currently, and who tend to drop out because the parents cannot afford their music tuition anymore. The changed infrastructure of music schools, where the client-centred approach is stressed and 'old fashioned' master-apprentice teaching disappears more into the background, is felt by Jelle for example as well as the current 'zapping culture' of youngsters and their perceived lack of leisure time needed to practise. The emergence of the importance of community work in the arts is noticeable in Sean's biography and the emergence of cross-arts practices also in that of *Horst* (table 5.1; portfolio IV).

The various roles musicians can have (Youth Music 2002, see also 2.2.2) are demonstrated clearly and that the impact for musicians' training in conservatoires is substantial can immediately be seen. It is interesting to look into four examples, from all age categories of musicians holding a portfolio career, having differing main areas of engagement and primary media.

Nander (age category I) has roles of a performer, leader, entrepreneur, and manager; Joris (II) has roles of a performer, teacher, manager, leader, composer, arranger, producer and entrepreneur; *Marc-Olivier* (table 5.1; portfolio III) of a manager, composer, educator, entrepreneur, performer and conductor and Henk (IV) of a performer, teacher, leader, composer, arranger, entrepreneur and conductor. All musicians show through their narratives that they require generic roles in addition, as they were described in 4.4.5.2, being an innovator, explorer and risk taker (Nander, Marc-Olivier); an identifier of missing skills and of means to refresh them (Nander, Joris, Henk); a partner and cooperator within formal partnerships (Nander, Marc-Olivier, Henk); a reflective practitioner, being engaged in research and evaluative processes and able to contextualise experiences (all musicians); a collaborator, dialoguing with professional arts practitioners, students and teachers (all musicians); and a connector, in relation to conceptual frameworks, like the interconnections between different frames of reference, and interrelationships (all musicians). All these musicians are entrepreneurs.

7.1.2 Need for institutional reflexivity

When we compare the outcomes of the biographical research with the research described in 3.3.2 on requirements for successful professional integration (Smilde 2000; Lafourcade and Smilde 2001), it shows unequivocally that the same topics keep arising. For instance, a fair amount of the musicians in the learning biographies feel that during studies in the conservatoire they did not acquire relevant entrepreneurial skills and that insufficient attention was paid to improvisation and teaching skills. In addition it was quite striking to notice how many physical and mental problems the musicians encountered and, on the other hand, quite promising how reflectively and reflexively they dealt with it, while showing a lot of generic leadership and personal growth.

Keeping this in mind, it is worth revisiting the research described in 3.3.2, which goes back to 2000 and 2001. There it showed that the three top skills that had been missed by students during formal training in the conservatoire were health-related skills, improvisation, and participation in chamber music and larger ensembles. Skills that had to be acquired after graduation were teaching skills and further instrumental and technical skills. The latter can be considered as 'business as usual' for musicians, but all other areas match exactly with the core issues found in the learning biographies. Health issues and improvisation are key matters, whereas a lot of important artistic learning arises from participation in chamber music and other kinds of ensembles (the artistic laboratory described in 6.2). We must of course be cautious with conclusions when comparing the outcomes of the biographical research with the research described in 3.3.2, as the research methodology of the latter two research projects (2000 and 2001) was totally different, conducted through directive questionnaires with no further interviews connected to it. In other words, we cannot know about *those* musicians' coping strategies.

Finally, also the response of the conservatoires as found in the same research (see also 3.3.2) does not differ in essence from the findings in the learning biographies, still being highly marginal. Even more, within the *Polifonia* project (AEC 2007), the 'Tuning' working group carried out a small-scale research (also through questionnaires) which, amongst many other things, showed that today there is still little attention for training teaching skills in conservatoires. In addition it shows that 45 % of the current students in conservatoires find that improvisation is not covered sufficiently in their curriculum, while, like the musicians in the biographies, they feel it is very important (ibid).

7.2 The heart of lifelong learning in music; emerging theory

While exploring the learning biographies in chapter VI, three highly related 'spirals of understanding' (Alheit 2000) of musicians' biographical learning emerged:

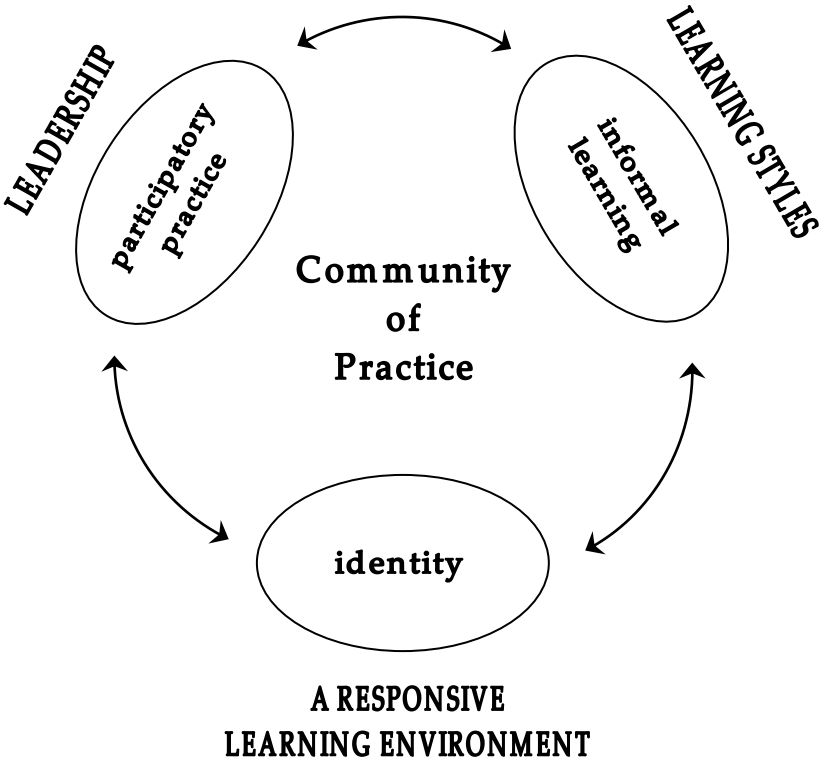
- musicians' different forms of leadership;
- their varied learning styles;
- the need for adaptive and responsive learning environments within a reflexive and reflective institutional culture.

These three areas of knowledge and understanding feed into each other in a non-hierarchical way; they are totally related and interdependent, while informing and enabling each other. A learning (institutional) culture creates space for various modes of (mostly informal) learning, which can lead to the development of related forms of leadership. Informed leadership on the other hand, leads to various modes

of learning, which inform and enable an adaptive learning culture. Finally, various modes of (mostly informal) learning inform and foster forms of leadership that enable a reflexive and reflective learning environment to be created.

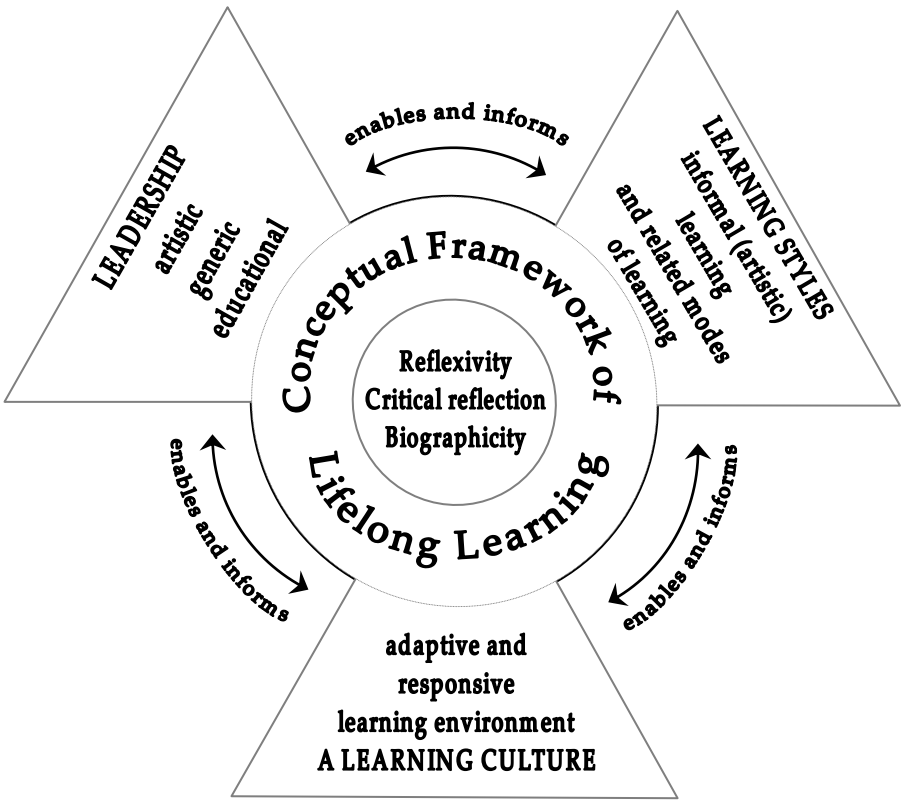
The interplay of these three spirals of understanding reflects a community of practice (Wenger 1998), where participatory practice, informal learning and identity are at the core.

Figure 7.1 Interplay of spirals of understanding



Together, the three areas of knowledge and understanding emerging from these 'spirals' form a conceptual framework of lifelong learning in music which has at its heart a core of reflexivity, critical reflection and biographicity. This circle of interconnections, forming a *holistic* concept of lifelong learning in music that is derived from the empirical biographical evidence in the learning biographies, mirrors the changing landscape in music (education) as it was described in chapter II and reflected on in the previous section. As we saw, the reciprocal relationship between the global and local can clearly be read from the biographies and the key to it is musicians' transformative biographical learning, which strongly underpins this conceptual framework and is visualised in figure 7.2.

Figure 7.2 Conceptual framework of lifelong learning in music



Musicians' shared language related to transformative learning and identity

In the learning biographies a number of metaphors can be identified which can be perceived as the musicians' shared language for key issues within the understanding of the concept of lifelong learning in music. Strong metaphors for musicians' self-identity are found in the notion of *sound.* A strong connection between the notion of sound and identity in a globalised world is (again) articulated by Sean, as we also saw in 6.2.1.1:

(…) things need to be said through music, through *sound* in the first instance (…) Saying things through music can contribute to how people interact, to how people feel about themselves, view themselves as individuals, and how they interact in groups. That is achieved through the fundamental organisational means of sound, like rhythm, harmony, textures whatever. They are steered, created and manipulated even in response to what is needed at that moment (…lb: 302).

The word 'whatever' above might, together with the other musical parameters Sean addresses, indicate the notion of *colour*, often mentioned by musicians, not only referring to instrumental timbres or textures, but also to certain moods in music. Sean's interconnection of the notion of sound with social interaction between people makes us reflect back to Putnam's (2000) observations on active citizenship where people experience reciprocity through pursuing shared objectives underpinned by shared values and trust, carried further by Renshaw (2001) in the notion of participatory music-making being at the heart of gaining collective identity.

However, there is more to be found in the area of sound connected to identity. Marie Françoise relates that piano playing was the solution for her to have her own territory, her own world which her mother could not enter (lb: 93). As we know piano playing was also taking place in the world of the horrifying experiences at the Marguerite Long School, where every sense of self-identity was discouraged and even negated (lb: 93). The fact that Marie Françoise, once having gone to Vienna upon later adolescence, made a choice for modern music and describes this as a liberating choice (lb: 97) is significant. It was liberating because in this new sound world nobody could prescribe her anything in an artistic sense; thus she created her ultimate liberation through establishing a new territory in a new sound world. She also addresses her tacit awareness of sound when she talks about what Wilhelm Kempff taught her about it, where "he was the first to explain to me about sound, not explain verbally, but I heard it in his playing" (lb: 96). Yonty even speaks about sound as "a personal enriching experience", where "sound has got to relate to and mirror (…) all the emotions and feelings of life" (lb: 123). 'Sound', in short, is a multi-layered given.

In addition, improvisation and singing (singing especially during childhood) and engagement in high quality performance clearly address musicians' sense of *belonging*, which includes the notions of *being seen*, and *my thing*. All these three words are used regularly, thus basically addressing the question of self-identity.

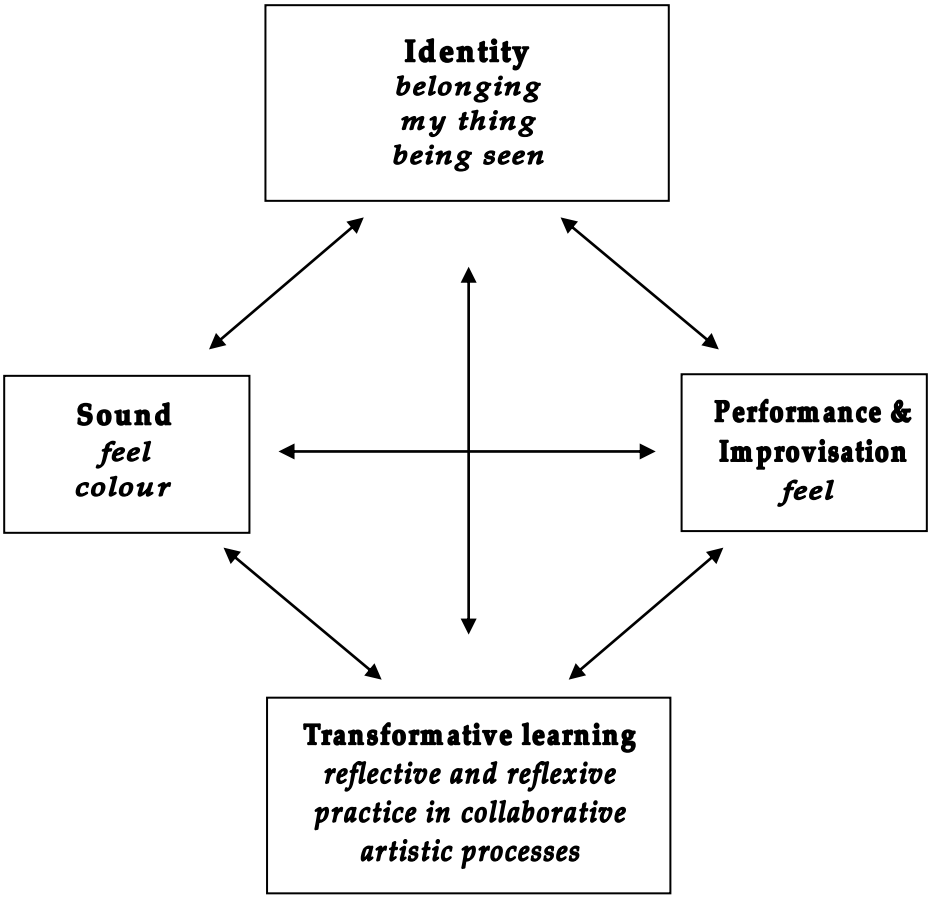
Furthermore, sound and improvisation are both connected to *feel*. 'Feel' is a word used in the biographies for the tacit understanding of the internal musical language of musicians, but it also emerges in a second connotation, referring to relations between musicians. Those two understandings are interconnected, as we saw more than once in 6.2.1.1: in order to play together in a reflexive way, coming to flow whilst having tacit understanding in an artistic laboratory, most musicians need to have an open and trusting relationship. For Horst, 'feel' even relates to spaces, people and material alike (lb: 422).

Musicians shape their self-identity through their (informal) learning, take on (artistic) leadership which fits their self-identity, and which entails belonging, being seen and being enabled to do 'their thing', while translating this into their own 'sound', or their own shared language and grammar in music. This process leads to transformative learning in music.

This transformative learning has also a double-layered meaning, in the sense of learning through critical reflection on (life) experiences as well as learning through reflexive artistic experiences. We see the latter in an abundance of the learning biographies, like those of Oene, *Anton* and *Izhar* (table 5.1; soloists II and I) who transform instrumental colours in their artistic learning (see 6.3.2.2 on learning by listening and playing and lb: 15). Also the interconnection with the visual arts and literature as a source of artistic development is found more than once, not only when musicians talk about colours, but also through other examples, like Yonty, who takes the arts as a whole as a frame of reference for artistic learning (lb: 120/1); Sean, who creates cross-arts workshops (lb: 300); Horst's installations and soundscapes (lb: 419/22); Izhar being coached artistically by a sculptor (lb: 8) and Corrie, who lets herself be inspired by writers and poets (lb: 338/40).

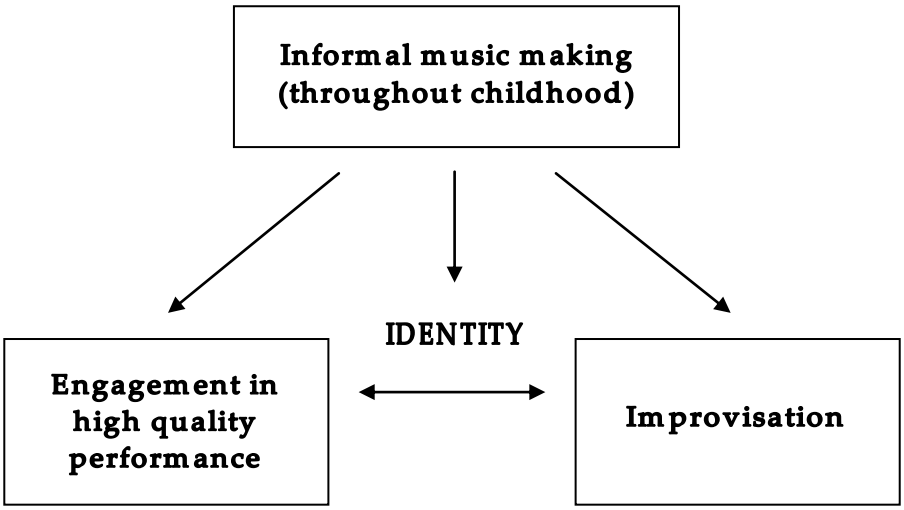
The heart of lifelong learning in music as expressed in musicians' shared language can thus be visualised as on the next page in figure 7.3:

Figure 7.3 The heart of lifelong learning in music



Three interdependent incentives appear fundamental to the process of transformative learning: the first being singing and informal music-making throughout childhood, the second improvisation, which is the ultimate expression of the self and the third is engagement in high quality performance, ranging from symphony orchestras and chamber music to jazz and other improvising ensembles.

Figure 7.4 Interdependent incentives to musicians' transformative learning



7.2.1 Reflections on musicians' leadership and transformative learning

Leadership is mostly perceived as connected to the institutional meso level. However the micro and meso levels can be intertwined within artistic, generic and educational leadership. Leadership is dependent on authority and the ability to exercise authority (see 4.4.5.1 on Weber). In collaborative artistic practice this is exactly the same on the individual and institutional level, as will be argued below.

Tacit understanding is very important to this kind of authority; it can lead to leading through example. This goes for artistic leadership, for instance of *Michel* (table 5.1; soloists III) and Yuri; generic leadership (*Jacob;* table 5.1; portfolio III), and educational leadership (Yonty, Dicky, *Christine*; table 5.1; teachers II) alike, as described in 6.2.

A sense of shared authority through collaborative practice, underpinned by a cluster of qualities, like informed decision-making (including those taken reflexively on a tacit level), adaptability and flexibility and generic qualities like committed values and attitudes defines these kinds of leadership. Such leadership takes place at the individual and institutional level, cutting through the artistic, personal and professional development. As such musicians' shared language, as reflected on in

the previous paragraph, could also become a shared multi-levelled language in formal teaching and learning in music.

In 6.2 we observed that in artistic laboratories the boundaries between performing and composing (which includes in this sense improvisation or, as Anton phrases it "groove design"; lb: 40), disappear. This can also be seen as a metaphor for shared artistic authority within a community of practice, where leadership takes place by example and attitude, and where students are allowed to improvise during their final examination (Corrie) or change teachers when necessary (Christine).

All identified interdependent forms of leadership are underpinned by various modes of learning:

- Artistic leadership emerges from informal learning underpinned by cognitive learning which is mostly tacitly present;
- Generic leadership emerges from transformative-informal and experiential learning and is strongly connected to artistic and educational leadership;
- Educational leadership emerges from transformative-informal, metacognitive and cognitive learning.

Musicians' learning styles have been explored and discussed in-depth in 6.3. It is nevertheless relevant to feed this back to the notion of biographical learning. The 'life span as an institution' (Alheit and Dausien 2002) addresses the 'societal curriculum' which is ever changing and is regulated through both formal learning and biographical learning, seemingly in tension but in fact interrelated through the blurring distinctions between formal, non-formal and informal learning (ibid, p. 8). These observations are endorsed in a fair amount of the learning biographies, interestingly again throughout all age categories. The examples of Sean, Anton, Marie Françoise, Oene, Dena, Jacob and *Rian* (table 5.1; soloists III) were described in 6.3, where numerous issues of transformative learning were found, connected to critical incidents in musicians' life histories and/or educational interventions initiated by the musicians themselves or others, mostly parents.

The "particular construct of meanings" (Alheit and Dausien 2002) which is thus emerging, can be found in biographies like those of Yonty and Jiri, who both through experiences in their life histories turned into educational leaders, and Jacob, who turned into a leader who leads through example in a community of practice. All these examples include the 'transitional potential of biographical learning' (Alheit 1994) where musicians can act as their own change agents.

The metaphor of 'rebirth' is strongly existent in a number of biographies; sometimes, as we saw in for instance the case of Jiri and Rian, used literally in musicians' narratives. Transformative learning during the life span was highly influential in musicians' career development, we need only think of Jiri's development as a teacher after his ongoing physical problems as a performer, and

his emerging ability to recognise talent even if it was hidden (after he himself had been 'detected' as a young child but only been allowed to start playing the cello at the age of 15). Another example is *Anneke* (table 5.1; teachers IV), who after not having been allowed to start playing the violin as a young child, turned into an expert violin pedagogue for very young children. Or Dicky, who after having been abused by her teacher as a young adolescent, made sure that she created a safe environment for the many pupils she had and Marie Françoise, who after her experiences in the Marguerite Long School made sure not to give her students the feeling that she 'owns' them. In short, all these musicians created a safe and attentive environment for their pupils and students after their own experiences of the reverse. We also see that transformative learning could lead to strong results of knowledgeability; Rian and Jiri for example became utterly knowledgeable about the technique of piano and cello playing; Dena and Yuri are fairly knowledgeable about career building.

In connection with transformative and transitional learning many examples of biographicity are found, often as a result of crises in life. Sometimes biographicity exists in a tacit way, sometimes in a very articulated way, in the sense of "surplus meanings" (Alheit 1994, p. 290, see also 4.3.7.1 on biographicity). Some striking examples are explored below.

Dena's crisis caused by her carpal tunnel syndrome ended in the end in her turning into a singer, before she could also return to piano playing. This made her aware of the fact that now she is teaching on a voice faculty, "not because I sing, but because I play the piano"(lb: 289). Both Michel and Jacob had to start rethinking their musicianship after their crises, Michel with his accident with his hand, and Jacob with his black out as a result of performance anxiety. They both connected this to their childhood, where Michel relates that "my background made me use my brain" and knew that "I had to deal with the problem more deeply" (lb: 31), whereas Jacob immediately knew that he had to connect the emergence of his stage fright also with certain life experiences and sought professional help for that (lb: 369/71).

Sanne understood the source of her stage fright and Nander understood that of his (initial) low self-esteem, which were in both cases connected to the bullying and pestering they endured during childhood and adolescence, which then led to strong self-initiated interventions (lb: 149 and 236), as described in 6.2. Biographical learning and biographicity also turn out to be highly related to musicians' values and attitudes. We saw this in the example of Yuri's narrative about the illness of his youngest son, which changed his values of music-making (lb: 54) or Sean's realisation at the funeral of his mother that people and socializing within music are central for him (lb: 304).

The relevance of biographical learning and of biographicity is clearly fundamental to the conceptual framework of lifelong learning.

7.3 Implications for teaching and learning in music

As a next step, key principles and directions for teaching and learning can be extrapolated and consolidated from evidence in the learning biographies which has been unlocked and analysed. We can reflect about this evidence from a broad perspective.

As argued at the beginning of this chapter, individuals have moved into post-modernity, but institutions have not. On the same level we can say that the arguments for a shift in paradigm in learning have moved on, but the culture in institutions has remained static. Those individuals who are asking fundamental questions in institutions are only significant in such an environment "up to a point", finding themselves on the periphery of perceived change. This relates again to Weber's (1947) question of authority. The *de facto* authority which is required (see 4.4.5.1), still works only in certain circumstances.

The concept of lifelong learning in music has implications for teaching and learning throughout life, both lifelong and lifewide, starting from early childhood and lasting till far beyond graduation over a lifelong period of continuing professional development. It thus entails education in music ranging from early years through pre-conservatoire training and training in the conservatoire till many years beyond. The voice of the conservatoire in this process is comparatively small within a much bigger canvass; however it is an important voice because it echoes a critical and intensive phase in the musicians' development.

As we saw, a major finding is the huge amount of musicians' informal (artistic) learning and their sense of leadership. The biographies show an abundance of evidence of musicians' informal learning; it is thus more important in musicians' teaching and learning than we might assume.

For a start, it is worthwhile to explore more in-depth the relationship between informal learning and motivation. The learning biographies show more than once that informal learning can lead to strong intrinsic motivation (see also Gardner 1993, Wenger 1998 and Sloboda 2005). Intrinsic motivation is essential for the development of effective practice strategies (Chaffin and Lemieux 2004). The biographies show that informal learning marries formal learning as well as metacognitive learning within formal settings. A teacher can work hard with her pupil or student in a formal environment and reach great results as long as she bears in mind what makes the pupil or student 'tick' and creates space for informal learning, for instance by joint music-making and improvisation. Within such learning it goes without saying that the forms of assessment of this learning should be context-based and embrace reflective practice. Examples like recording by means of a reflective diary, peer-assessment and self-assessment have been described earlier in 4.4.2.

Informal learning in non-formal contexts can be powerful, and shows from the evidence in the learning biographies to be highly relevant when it is embedded in a formal setting (for example during formal studies). We can conclude that creating space for the interconnection of various learning styles within formal settings would be a legitimate educational intervention, leading to personal, artistic and professional growth. We only need to remember strong examples of such integrated learning pathways like those of Sean and Oene as described in 6.3.1.3. In addition, only when musicians are given the opportunity to take on leadership in artistic, generic and educational contexts, can they feel ownership of their learning and feel empowered to take up the various roles that can be required of them as they are described in 2.2.3 and 4.4.5.

Another finding is the importance of improvisation within both formal and informal learning. As argued earlier in 7.2, the relation between improvisation and self-identity is highly relevant and hence improvisation might serve as a strong means for learning to cope with stage fright. As we saw both in the theoretical framework described in chapter IV as well as in the analysis of the learning biographies, in particular in 6.2, performance anxiety is often connected to a low self-esteem. As teachers and mentors are not therapists they need to be very careful in conversations with their students about self-esteem when stage fright is at stake and addressed. However, teachers could encourage their students to improvise (and preferably start improvising with their pupils from an early age), and in this way help them use the tacit understanding involved to overcome their feelings of vulnerability and enable them to free them as a player, facilitating their reflexivity. Stage fright is a symptom and not a cause. As a symptom it can also be addressed during verbal mentoring sessions, through awareness upon critical reflection on processes. It makes us think of Jelle, who describes "seeing" a child as a "holy task for teachers" (lb: 188).

The experiences of engaging in transformative learning processes and those of biographicity are highly relevant to the quality of learning within artistic, generic and educational laboratories, where the various forms of leadership are connected to various modes of learning. Within the supportive and experiential context of a community of practice the conditions of such a 'holistic' laboratory can arise, where teachers can share their experiences with their pupils and students, or in peer-to-peer settings of continuing professional development with other musicians. Technical coping strategies can be shared, as well as resolving stage fright through improvisation or other high quality settings of music-making with trusted peers. It can enable teachers to become much more knowledgeable about physical and mental health issues. In this way biographical learning is allowed to take place in an institutional environment and one can reappraise the one-to-one teaching as a master-apprentice relationship, but within a totally different context of shared authority.

Interesting examples of such 'holistic learning laboratories' are found in the learning biographies more than once, and especially in those of the more mature musicians in the older generations. We need only think of Dicky's teaching, described in 6.2.3.1, which entails putting experiences of physical 'feeling' at the core, making use of body awareness as well as images and metaphors, Yonty's descriptions of the reciprocal 'feeding' between teacher and student, or Rian's communities of practice, where he takes his students on stage in a situation of Wenger's (1998) 'peripheral participation'.

Enabling these laboratories to develop requires a learning and facilitating (collaborative) attitude from all formal institutional educational settings where musicians find themselves, be it a private music-educational practice in a small community or a world famous conservatoire. Such laboratories need to be positioned in both an implicit and explicit way in these formal settings. They also need to be underpinned by forms of reflective and reflexive practice and informed by certain values and attitudes towards teaching. This should be supported by a reappraisal of existing standards of excellence that embrace a cluster of qualities including artistic and contextual criteria.

Finally, transitional learning like Rian (lb: 88) and Christine (lb: 174) show through their awareness of learning in relationship to going through one's life cycle, is a powerful given within the relationship between lifelong learning and continuing professional development and highly relevant for lifewide learning in such laboratories.

7.3.1 Reappraisal of educational leadership

The learning biographies show a lot of evidence that more attention should be given to educational leadership. Good musicianship starts with good tuition; hence it is remarkable that there is during professional training in the conservatoire in general still little focus on the subject of future teaching. As teaching and learning are so closely interconnected it remains a mystery why good teaching is so often undervalued in a perceived 'hierarchy' of music professions, as described by Solbu (2007a), while addressing 'excellence' in higher music education:

> In most cases the traditional conservatoire hierarchies imply that those students (and teachers for that matter) of which there are only a few – orchestra conductors, soloists and perhaps composers – are *better musicians* than those of which there are many, for example ensemble players, not to mention the classroom music teachers. *Better musicians* meaning that they play the standard repertoire - the canon - better than the rest, or do something which, for the majority, seems very advanced like conducting or composing. In other words, those at the top have really succeeded as professionals. Those further down unfortunately - sorry for them! - did not have the potential to succeed in the ultimate sense. He couldn't make it in the orchestra, therefore he took up teaching! Failures, second hands! (p. 1/2).

John Holden's (2008) observation does not improve our mood in this respect, where he finds that still today:

> Education and learning people can be treated as 'second class citizens, tolerated because education is an income source or an adjunct of marketing' (p. 16).

Educational leadership however deserves a separate section in the conclusions of this study, because it is a fundamental condition for high quality performance and practice in music. It goes without saying that this includes all performance and practice in a cluster of qualities. Educational leadership is highly connected to all other forms of leadership; a musician showing educational leadership is not just a teacher; she interconnects artistic and generic leadership. That defines, as Yonty phrases it, 'holistic teaching' (see 6.2.4.2), which can, again, exist only if it is supported by a learning culture in an institution. We see excellent examples of holistic teaching in the biographies; however we also see a number of examples of the reverse, where power play or 'ego' got in the way; we saw this especially in the one-to-one teaching.

What does educational leadership entail in relationship to what can be found in the biographies? Firstly, it enables reflective practice to take place. Reflective practice should not only underpin the teaching of adults; it is also, in a relevant form, of great importance in teaching children and adolescents. Teachers need to be reflective about questions of meaning and understanding in their lessons, aiming at motivating young people.

Moreover reflective practice is imperative for teachers as a means to inform them about their *own* performing. We saw strong examples of this in Yonty's biography. Teaching is, as Yonty phrases it so beautifully, "a voyage of discovery"; it is both a discovery of how to reach and motivate one's young pupils and adult students, as well as a discovery of how musicians' teaching can inform them about their performing. Once musicians are engaged in addressing such questions they will have become reflective practitioners.

Yonty says, "I want people to play as they are". We might broaden Yonty's 'holistic teaching' into 'holistic educational leadership', meaning that the teacher has many roles: being an artistic and pedagogical leader, a guide, a mentor and an educator. Through their guiding, teachers are also enablers and facilitators of their pupils' artistic identities, while acting as co-learners. For example, teachers can touch the tacit dimension of musicianship with their students or pupils through improvisation and high quality engagement in musical performance. Such a tacit dimension, like we found for instance in Michel's narrative, reflects the artistic laboratory where the teacher and learner 'come to know' jointly.

Having a good non-judgemental relationship in an atmosphere of trust is required at all times in teaching situations, with a lot of space for informal learning within flexible and relevant formal frameworks.

Informal music-making, starting with singing in primary schools, is fundamental and should never be marginalised. Improvisation, in addition, is a holistic educational process and it needs to play a significant part in the teaching and learning of music. Especially since musicians appear clearly from early childhood to be very motivated to improvise, it is an ideal way of combining informal and formal learning, bringing about transformative artistic practice. Within the context of lifelong learning, skills of improvisation are, in addition to teaching skills, the first that need to be reappraised. It is an undesirable situation that, as we saw, improvisation is still not covered sufficiently in music education and in the curricula of many conservatoires.

7.4 Lifelong learning in conservatoires

The impact of lifelong learning on teaching and learning in conservatoires can clearly be read from the learning biographies and the analysis in chapter VI. The reflection below includes some recommendations for concepts of legitimate educational intervention.

If a holistic conceptual framework of lifelong learning in music is to be implemented successfully in the conservatoire, it means that it has to be organically connected and interwoven at all aggregate levels: the organisation, curriculum, teachers, students and alumni. Taking the analysis of the learning biographies into consideration we will further explore this below and revisit the aggregate levels, informed by the empirical findings in the learning biographies.

Organisation - a learning culture and an adaptive learning environment

A dynamic synergy between the conservatoire and the outside world is clearly needed. Often conservatoires still act in an isolated way, but could instead be part of a wider network of professional training and development, challenged to build up a more informed perspective which impinges upon developments in the profession, including cross-arts, music technology and the cross-cultural and cross-sectoral world.

Maintaining a strong relationship with the professional field and an effective network of relevant partners is fundamental, and conservatoires' development of educational practice in the conceptual framework of lifelong learning should take place in association with such professional organizations. We need only think of both *Berdien's* (table 5.1; portfolio I) and Jacob's need for better audition skills, where peer learning in an orchestral setting might be useful.

Such joint educational practice must be relevant to the current and changing social and cultural landscape. It needs to explore different contexts, be intervention-oriented, lead to relevant learning experiences, and illuminate attitudes and values. Strategic alliances and partnerships are important to help reinforce the learning

environment of the conservatoire. The sustainability of the cooperation and collaboration with professional institutions in the external world is fundamental and needs to be of high quality.

The conservatoire needs to constantly fine tune and adjust itself to the needs of the profession, and vice versa. This requires a reorientation by the conservatoire, where a shift in culture has to be accompanied by a reappraisal of what actually counts in today's world. Portfolio careers are the result of the big changes in the music profession and should not remain on the periphery of the conservatoire, but instead become part of core business.

It is important that learning environments are created within the conservatoire which encourage the interconnected forms of leadership and facilitate reflexivity and reflective practice, constantly reappraising attitudes and values. Listening and responding is fundamental in such learning environments. This includes that students are *seen and heard*, that a high level of broad expertise is in place, and the conservatoire is responsible for its constant delivery. The need for continuing professional, artistic and personal development is clear if musicians are to produce work that is effective and of a high standard.

Teaching and learning in the conservatoire should encompass creating space for musicians' own self-identity in a learning culture which distinguishes itself by an atmosphere of trust, and where students experience self-worth, excitement and challenge. Therefore transitions are required in which conservatoires become veritable 'holistic learning laboratories' which are supported by a learning culture in a lifelong and lifewide context, and where transformative learning can arise from involvement of all participants in coherent communities of practice. In such laboratories experiential and cognitive learning can take place through for instance action learning and research.

Shifting culture: a role for co-mentoring

Within the culture of an organisation the receptiveness of an adaptive and responsive learning environment is highly dependent on leadership. Co-mentoring might serve as a means to shift the culture and underpin the changing paradigm of learning as well as an intervention for networking within wider perspectives in the external world. Co-mentoring can create conditions for maximizing the creative potential within communities of practice. It is defined as:

> (offering) a dynamic, collaborative learning process for creative and cultural practitioners and emerging leaders in schools to engage in an equal exchange of knowledge, skills and experience with the aim of developing and sustaining innovative partnership practice and embedding creativity and creative learning in the heart of their organisations. It is a time-limited relationship with a clear, agreed focus (The Sage Gateshead 2007, p. 4).

Co-mentoring encompasses shared reflection between practitioners within different

trajectories, who can be artists or practitioners from other sectors. It leads to shared informed understanding, which can serve as a strong tool to underpin learning processes relating to identity. As broader perspectives would be encountered, it could deepen understanding of people's values and perspectives embedded in partnerships and underpin institutional change.

In a co-mentoring setting practitioners can be put together who would normally not engage professionally, and, if well facilitated, such a process could broaden horizons and foster ideas and innovation. A lot of potential might be found in the areas like health and social services as well as in the other arts. Co-mentoring takes place through reflective dialogue and is rooted in context. A shared focus is at stake, which can serve as a strong vehicle for development within the conceptual framework of lifelong learning. Only if we realise that these reflective conversations concern a process of growth and hence there should be no agenda, it could have a strong bearing on how an institution approaches its teaching and learning, cutting through the 'pyramid thinking' (Solbu 2007a) described in section 7.3.1 above.

Change emerging from the reflective conversations between practitioners has in the end to be embedded in professional training and on the institutional side it involves a lot of networking in the cultural industry world. Here the micro and meso level can meet and that is where at some point globalisation comes in: through engaging people on a local, regional, national and international level. The voice of the informed creative practitioner is both local *and* global and institutions have to be led by leaders who are aware of the reality of post-modernity. Co-mentoring can serve as a strong means for achieving that.

Curriculum

A conceptual framework of lifelong learning in music implies flexible curricula, including ample space for experiential learning, individualised learning pathways, a continuous exploration of new technologies, study of unexplored areas and a reappraisal of existing knowledge. This curriculum is based on the acquisition of competences, team-teaching, and a mechanism which encourages and receives feedback from external partners. It values both tradition and change and is reflective of the outside world. Such a curriculum provides a variety of learning pathways, which include the development of one's portfolio, context-related assessment and peer learning. Competence-based learning has to be positioned and analysed within the context of a constantly changing workplace and be described as informal learning in non-formal contexts within a formal setting.

Entrepreneurship, which is observed frequently in the biographies, needs to be interwoven in the learning environment and curriculum, requiring context-based experiential laboratories. It is striking that those musicians who had formal entrepreneurial courses in the conservatoire did not warm to the tuition. This is not so much because they did not (yet) see the relevance of it, but because the offering

was not made relevant to the learning process they went through at that moment. As David basically says in his learning biography, entrepreneurship should appeal to musicians' experiential and transformative learning and hence to their 'thing' (lb: 258). Moreover, it shows from the learning biographies that half of the musicians in all age and career categories started already building a career during their studies in the conservatoire (see also 6.1). As it appeared more than once in the learning biographies that making room for students' own interventions and leadership made them feel ownership of their learning, this could be taken into consideration within the ongoing curriculum development.

An ability to reflect on the professional, cultural, and social environment at large is important. This can be assisted by the use of 'transformative skills': an ability to engage in dialogue with the world, a capacity to adapt, lead, listen, and take on challenges.

Teachers

As implementing change that leads to an open and learning culture has to take place at both an institutional level and individual level, this is highly dependent on teachers' competences and mind-set. Without the good examples of their teachers, including taking on leadership in terms of attitudes and values, students are not likely to be motivated to become lifelong learners.

Balancing between tradition and change in the conservatoire curricula need not mean that schools have to abandon master-apprentice schemes, but the 'master' should invite, encourage curiosity, discovery, and the ability to question. Reflective practice and personal development for teachers are essential. Teachers are encouraged to become 'enablers' rather than transmitters of knowledge. Teachers are often significant others for students, but they also need to be *knowledgeable* others, as we saw not in the least for life skills. Moreover, if needed, teachers must also be able to take on a mentoring role. Possible roles include qualities like having credibility and experience; being empathic and asking the appropriate questions, and being able to respond to different personal narratives (Renshaw 2006, p. 45).

Professional development in the broadest sense of the word is imperative for teachers, and needs to be an integrated part of the learning culture in their community of practice. It can of course take place through formal courses, but should also be realized through peer learning, for example by international exchanges with colleagues, by being part of focus groups with students, or co-mentoring colleagues from within the institution as well as from the workplace, looking at the world from different perspectives and cross-fertilizing each other. Teachers can play pivotal roles in such cross-fertilization processes, because they often represent the work-place of external partners as well (for instance orchestras).

Team-teaching is very important for several reasons. First and foremost it gives students the opportunity to gain knowledge and skills from several experts who together create a body of knowledge and expertise and secondly it enables students to make choices and feel more independent. Last but not least, team-teaching can 'dilute' the one-to-one situation between teacher and students, especially throughout a number of years of study. Team-teaching can, when set up in a community of practice, be a powerful means for continuing professional development of all participants.

Mentoring

As discussed in 4.4, a reappraisal of mentoring is fundamental for preparing students to enter the rapidly changing profession with confidence and understanding. Mentoring can be further defined as:

> (…) a (more) developmental process, including elements of coaching, facilitating and counselling, aimed at sharing knowledge and encouraging individual development. It has a longer-term focus designed to foster personal growth and to help an individual place (her) creative, personal and professional development in a wider, social and educational context (The Sage Gateshead 2007, p. 2).

A mentor can be a key person for the student who connects the external world with the internal world of the conservatoire. As touched upon earlier in this chapter, mentoring needs not only take place within the concept of a reflective dialogue; reflexive mentoring, by improvising together with students in the artistic laboratories, entering the non-verbal area of implicit knowledge and understanding can also be powerful.

It shows from the learning biographies that musicians who enjoyed an open learning environment in their conservatoires (like Sean and Oene) flourished from this. We also saw that some musicians could apparently cope even when not feeling in place in their learning environments (like Yuri); however others could not. No two musicians or students are the same; they can react differently within the same boundaries and restrictiveness, and this is amongst many others, one of the reasons why mentoring is so important. We remember Izhar and Berdien telling about students having "major break-downs" (lb: 269), because they had no grip on their development as a musician or because their expectations were not met. Both Tineke and Izhar recount that they were as young students initially absorbed in questions of values and identity (lb: 150/1 and 13). And moreover we saw that some of the students went unnoticed in their institutions (Manon, *Floor P.*; table 5.1; teachers III).

Students and alumni

Everything that has been said about the learning environment and holistic teaching is naturally very relevant for students. Students need to feel that they are part of a

learning culture from the very beginning. Within the conceptual framework of lifelong learning in music a personal development plan should be central for students, leading to a relevant development of their portfolio, guided by teachers whose role is that of a mentor and a coach. Self-management should be encouraged by asking basic questions such as 'what do I want to contribute as a musician to society', 'where do my strengths lie', 'what drives me, what motivates me'; in short, *questions of identity* should be addressed, preferable facilitated in a setting of mentoring as described above.

Last but not least it is clear that a strong alumni programme is important for provision of continuous information about the relevance of the curricula and changing needs in the profession to which students and alumni will need to respond and adapt. Alumni programmes provide a basis for ongoing dialogue between the profession and the conservatoire, and hence are critical to maintaining the relevance of conservatoire curricula to the professional world. In chapter III we saw as a result of the *Promuse* investigation (Lafourcade and Smilde 2001) that former students are the last in the row of priority for conservatoires to ask their questions to; it would be a wise and relevant decision to change this once and for all.

Implications for adaptive learning environments

Summing up, when observing the evidence from the learning biographies, new educational approaches in conservatoires which integrate the conceptual framework of lifelong learning in music, reinforcing the students' feeling of identity while making them responsive and adaptive to change will provide:

- a collaborative learning environment which is non-judgemental, with a strong commitment to quality and knowledgeability;
- curricula, teaching and learning, as well as relevant professional partnerships which are effective, ambitious and innovative and thus establish a strong intrinsic motivation for lifelong learning amongst students;
- the possibility to explore and take risks in a safe environment, thereby leading to increased self-confidence;
- an artistic, generic and educational laboratory whose challenging learning environment reflects the workplace, encompassing informal learning in non-formal learning contexts, connected to strategic partnerships;
- enhanced crossover between musical, cross-arts, cross-sectoral and trans-cultural disciplines, fostering a capacity to adapt and be flexible, and the development of new communication skills through interactions with different audiences, social and cultural contexts;

- a culture in which ideas can be transformed entrepreneurially and where the concept of leadership in a variety of contexts is valued and woven organically into the curriculum;
- increased personal development emerging from an awareness of one's identity as a musician, fostered by self-exploration and self-management;
- continuing professional development integrated into all aspects of conservatoire life.

7.5 Summary of findings and recommendations for concepts of educational intervention

A summary of the main empirical findings from the analysis of the learning biographies related to the first four chapters follows below, followed by a summary of the recommendations for concepts of legitimate educational intervention derived from these findings.

- Evidence of any 'standard biography' in terms of musicians' professional choices was not found.
- The main changes found in European musical life as described in 2.2 correspond closely to what is encountered in the learning biographies, especially in those of musicians holding a portfolio career and in those of the teachers.
- The top skills that were missed by our musicians during formal training in the conservatoire are health-related skills, improvisation, and teaching skills. This matches exactly with findings in earlier research (Smilde 2000; Lafourcade and Smilde 2001) and current research (AEC 2007). These findings relate to the findings in the biographies through all age categories. The response of the conservatoires to these issues is still marginal.
- Three key areas of knowledge and understanding emerge in the learning biographies. They include musicians' different forms of leadership (artistic, generic and educational); the interconnection between varied learning styles of the musicians and their need for an adaptive and responsive learning environment within a reflexive and reflective institutional culture. These three key areas are non-hierarchical and they enable and inform each other. Together they form a holistic conceptual framework of lifelong learning in music which has at its heart a core of reflexivity, critical reflection and biographicity.
- Within the area of artistic leadership, tacit understanding in the context of artistic laboratories constitutes the core, requiring a lot of trust between musicians. Within generic leadership the emergence of health issues is

striking. Musicians suffer from both physical and psychological problems which are profession-related, the latter mostly consisting of performance anxiety, often connected to low self-esteem. However creative coping strategies are frequently found by the musicians, thus showing their use of metacognitive skills. Furthermore it shows that musicians find it difficult to 'sell themselves'; they didn't feel attracted during their studies in the conservatoire to focus on generic skills, unless the tuition (if offered) was strongly related to their artistic development. Educational leadership shows first and foremost in holistic teaching which is demonstrated by some of the musicians.

- Three interdependent incentives appear fundamental to the process of shaping musicians' self-identity: the first being singing and informal music-making throughout childhood, the second improvisation, and the third is engagement in high quality performance. These processes lead to transformative learning in music.
- Informal learning is a very important mode of learning in music, in childhood as well as later in life. It is fundamental to the transformative learning processes in which formal learning also plays a significant role in the course of the development of the musician. Participatory learning in a community of practice is the bedrock of all this learning.
- Strong informal learning processes were observed within formal settings, sometimes within non-formal contexts. Learning which takes shape in this way strengthens the musicians' sense of ownership of their learning as well as their sense of belonging. Opportunities for experiential learning in formal settings, especially in the conservatoire, were often created through educational interventions by the musicians themselves. Musicians' artistic learning also happens in a highly informal way, though, especially in the case of classical musicians, underpinned by formal, knowledge-based learning. Significant others often play an important role in musicians' artistic learning and it can be seen that this learning is highly transformative. Experiential and cognitive learning are distinctive within this context. These learning styles are relevant for all genres of music.
- Where musicians encountered an adaptive learning environment in the conservatoire they functioned in the best way. This included having supportive, knowledgeable and coaching teachers. Teachers were nearly always very important for the musicians, hence when power-play or even abuse was encountered, this had a strong and long-lasting effect on the musicians.

The recommendations for concepts of educational intervention include:

- To give improvisation a fundamental role in music education and moreover use it as a strategy for preventing and overcoming performance anxiety, which is often caused by a low self-esteem;
- To create space for informal learning in non-formal contexts within formal learning environments in settings of a community of practice in order to facilitate emergence of personal, artistic and professional growth;
- To create holistic learning laboratories, encompassing artistic, generic and educational knowledge and skills, which cover the conceptual framework of lifelong and lifewide learning and entail a strong integrated strand of continuing professional development;
- To create space for students' own interventions and leadership during higher music education in relation to building their future career;
- To listen and respond to former students, in order to learn for curriculum development;
- To use co-mentoring as a means for broadening horizons on the micro and meso level in order to respond to globalisation from the perspective of self-identity and develop perspectives for change, by strengthening institutions' self-reflexivity;
- To use co-mentoring as a strong means for continuing professional development for music teachers, bringing about transformative learning.

7.6 Suggestions for further research

As stated earlier, lifelong learning in music encompasses all education in music. In this study the focus has been in the first place on professional training in conservatoires. There is still a lot of research to be done into music education in the light of lifelong learning, not in the least further examination of those issues arising from the analysis of these learning biographies.

Five further areas of research are worth future consideration. In the first place it seems highly relevant to carry out further research into the continuing professional development of conservatoire teachers and management within the context of lifelong learning. Teachers need to be knowledgeable about musicians' learning and leadership as well as about the changing professional world. With the exception of a few institutions, no formal training exists for conservatoire teachers, while it is imperative that teachers in conservatoires should be enabled to become reflective and inquisitive practitioners. As we saw, the connection between the meso and micro level is critical, hence in addition to research into professional development of conservatoire teachers it would also be worthwhile to look into the professional development of the conservatoire leadership and management. Only a learning institutional culture can facilitate teachers to be lifelong learners.

Second, as already touched on briefly in 3.3.1, related to the place of self-assessment and reflective learning in lifelong learning, further examination of modes of assessment and evaluation necessary for enhancing quality in a wide range of contexts could be explored more in-depth.

Third, we have seen that a lot of research has recently been carried out into the learning styles of young musicians. It would be worthwhile to focus further research on the question what a conceptual framework of lifelong learning in music could mean for teaching and learning for young and adolescent musicians in pre-conservatoire education.

Fourth, further research into lifelong learning in music might consist of addressing the motivation problems which can be encountered by teachers in music schools.

Finally, there is a need to engage in research into the tacit and explicit responses of new audiences as they reflect the shifting nuances of our rapidly changing society and cultural landscape.

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